Mr. Architect: REASONS WHY YOU SHOULD USE

Dexter Brothers' English Shingle Stains

BECAUSE they will outwear paint or any other stain.
BECAUSE they preserve the shingle.
BECAUSE they do not give a painted effect to the shingle.
BECAUSE they do not change as other stains do.
BECAUSE they have no disagreeable odor.
BECAUSE they are used on the best work from Maine to California.
BECAUSE they are used by people who want the best of everything.

Exclusively used on the shingled country houses of *Mr. George Vanderbilt* at Biltmore, *Mr. J. P. Morgan*, Adirondacks, *Hon. Wm. C. Whitney*, Westerly, L. I., *Mr. Thomas W. Lawson*, Egypt, Mass.

Manufactured by

DEXTER BROTHERS
103-105-107 Broad Street
BOSTON

H. M. HOOKER CO., Agents
57 W. Randolph Street
CHICAGO

W. S. HUESTON, Agent
81 Fulton Street
NEW YORK

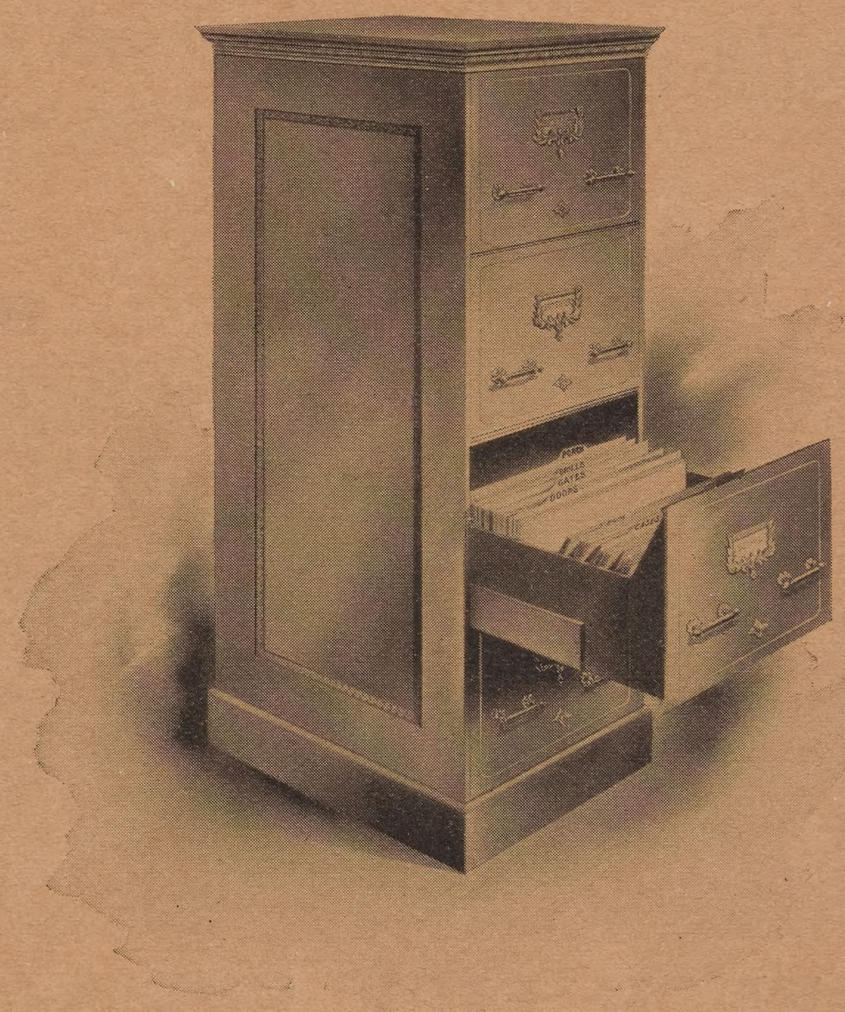
Once More

Where the cost of the roofing is the only thing to be considered, it is unfair to specify a high-grade tin like *Taylor Old Style* in competition with other makes.

The process that makes this brand the best is costly. *Taylor Old Style* is not made to compete in price with the numerous imitations and fancy brands on the market.

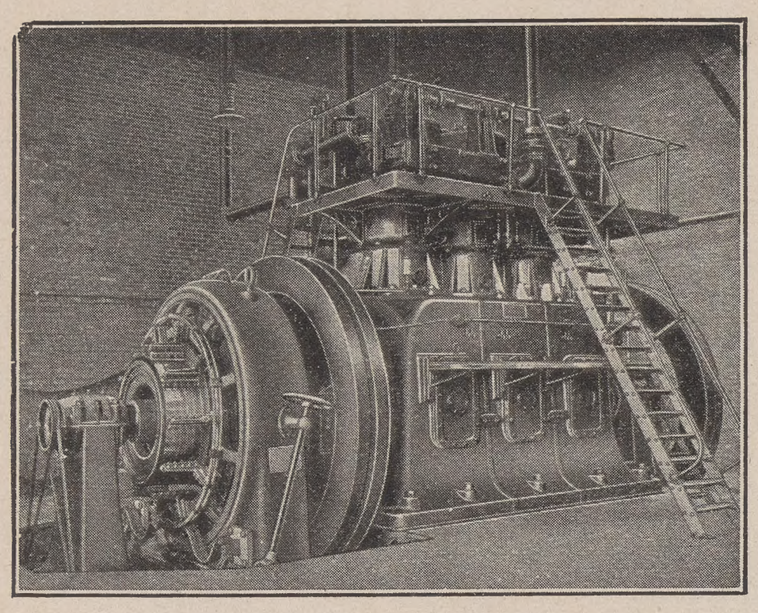
It is made to supply the steady demand of experienced architects and roofers for the best that can be made.

N. & G. TAYLOR CO.
SOLE MANUFACTURERS
93d Year PHILADELPHIA



STEEL VERTICAL FILES
FOR
ARCHITECTURAL PLATES "Won't Burn"
BOOKLETS: "Steel Vertical Files." "Types" of Metallic Fixtures.

Art Metal Construction Co.
Jamestown, N. Y.
Chicago Office: Merchants Loan and Trust Bldg.



A Westinghouse Gas Engine

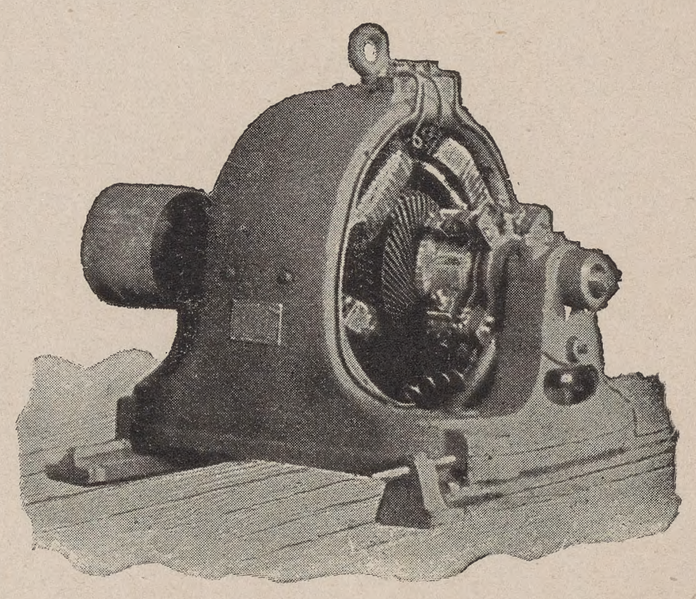
is an economical installation. Its success is due to superior design and construction. In smoothness of working it rivals the best steam engine.

Built by **The Westinghouse Machine Co.**
Pittsburg and Chicago

Write **Westinghouse, Church, Kerr & Co.**
New York Chicago Boston —Engineers— Pittsburg Philadelphia Detroit

Westinghouse Motors

require a minimum of attention and repair.

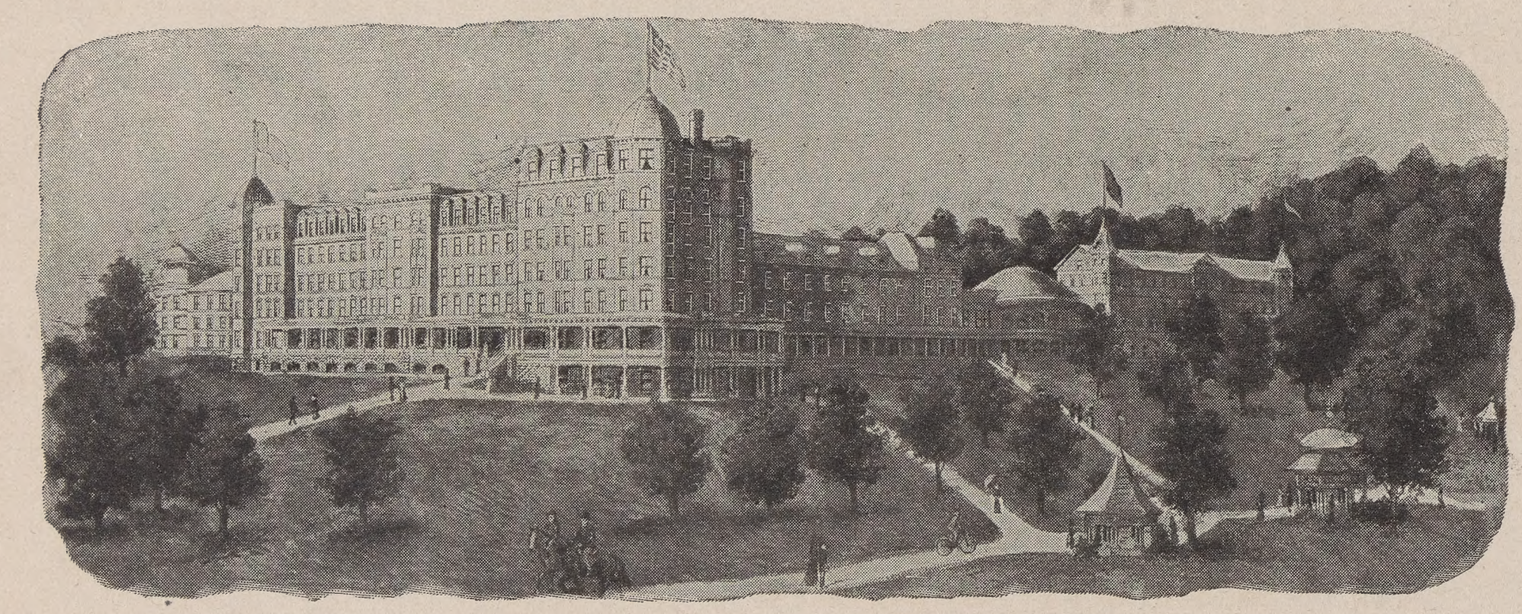


Westinghouse Electric

& Mfg. Co., Pittsburg, Pa.

Sales Offices in All Large Cities

30 C



New Fireproof Hotel

of Brick, Stone and Iron.

135 ROOMS,
60 WITH PRIVATE BATHS.

Heated by steam and lighted by electricity.

Latest and best systems of ventilation and plumbing.

FRENCH LICK SPRINGS In the HIGHLANDS of Southern Indiana, on the Monon Route

A family health resort of the highest character, and thoroughly up to date in all its appointments. The fame of Pluto and Proserpine waters is world-wide. Two comfortable trains from Chicago daily, via MONON ROUTE.

FRANK J. REED, G. P. A. **City Ticket Office, 232 Clark Street, CHICAGO.**

REMOVAL NOTICE ::

L. H. PRENTICE COMPANY

ENGINEERS AND CONTRACTORS FOR
Steam Heating and Ventilating Apparatus

Have Removed to their New Building—24 & 26 SHERMAN STREET—
Near the Board of Trade—Telephone Harrison 1188

The Ideal Route

TO
CALIFORNIA
MEXICO and
THE ORIENT

Southern Pacific Co.

SUNSET ROUTE...

VIA NEW ORLEANS

Through Pullman Palace Buffet and ordinary Sleeping Cars.

THE FAMOUS AND PALATIAL

Sunset Limited

LEAVES NEW ORLEANS EVERY
MONDAY, THURSDAY and
SATURDAY FOR
LOS ANGELES AND SAN FRANCISCO.

Through Personally Conducted TOURIST EXCURSIONS from all principal points to

LOS ANGELES AND SAN FRANCISCO.....

(NO CHANGE OF CARS).

Free Reclining Chair Cars between El Paso and San Francisco.

THROUGH PULLMAN (DAILY) SERVICE

New Orleans to Mexico City

For detailed information regarding the service, rates, etc., address

W. G. NEIMYER, General Western Agent,
238 Clark Street, CHICAGO, ILL.

EDWIN HAWLEY, Ass't Gen'l Traffic Mgr.,
349 Broadway, NEW YORK.

SPECIFICATIONS

Prescribe what is desired; but supervision alone will insure it. Therefore if you know (as you should know) that

ZINC WHITE

Is absolutely essential to good modern painting, specification will not always suffice to obtain it; inspection must insure its use.

FREE: Our Practical Pamphlets:
"Paints in Architecture."
"The Paint Question."

The New Jersey Zinc Co.

11 Broadway, NEW YORK

PITKIN'S PREMIUM PAINT

FOR PRESERVING AND BEAUTIFYING.

We will be pleased to send a handsome color-card, appropriately framed in Flemish oak, to architects on application.

Geo. W. Pitkin Co.

Station "C," CHICAGO.

Electric Signals

FOR PASSENGER ELEVATORS

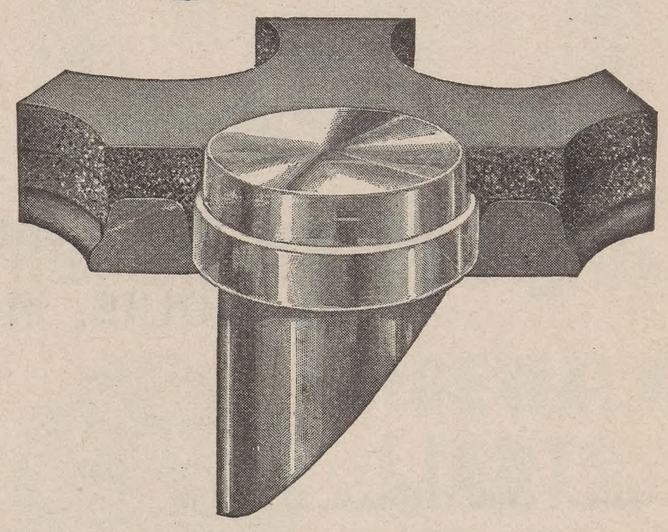
Elevator Supply and Repair Co.

136 Liberty Street, NEW YORK — **34 W. Monroe Street, Tel. Main 1741 CHICAGO**

WANTED

A case of bad health that R·I·P·A·N·S will not benefit. R·I·P·A·N·S, 10 for 5 cents, may be had of all druggists who are willing to sell a low-priced medicine at a moderate profit.
They banish pain and prolong life.
One gives relief. Accept no substitute.
Note the word R·I·P·A·N·S on the packet.
Send 5 cents to Ripans Chemical Co., No. 10 Spruce St. New York, for 10 samples and 1,000 testimonials.

Sidewalk Lights



CONCRETE REFRACTING LENS.

SEND FOR CATALOGUE

Brown Bros. Mfg. Co.

Established in 1860

Main Office and Factory:
Twenty-second Street and Campbell Avenue
Telephone, Canal 115

Branch Office—N. W. Cor. Jackson Boul. and Clinton St.
Telephone, Main 4085

Chicago

Illinois Central R. R.

ILLINOIS CENTRAL — CENTRAL MISSISSIPPI VALLEY ROUTE — RAILROAD

Efficiently serves a vast territory

by through service to and from the following cities:

CHICAGO, ILL.
OMAHA, NEB.
MINNEAPOLIS, Minn.
ST. PAUL, MINN.
KANSAS CITY, MO.
PEORIA, ILL.
EVANSVILLE, IND.
ST. LOUIS, MO.
CINCINNATI, OHIO.
NEW ORLEANS, LA.
MEMPHIS, TENN.
HOT SPRINGS, ARK.
LOUISVILLE, KY.
NASHVILLE, TENN.
ATLANTA, GA.
JACKSONVILLE, Fla.

Through excursion sleeping-car service between Chicago and between Cincinnati

AND THE PACIFIC COAST

Connections at above terminals for the

East, South, West, North

Fast and Handsomely Equipped Steam-Heated Trains—Dining Cars—Buffet-Library Cars—Sleeping Cars—Free Reclining Chair Cars.

Particulars of agents of the Illinois Central and connecting lines.

A. H. HANSON, Gen'l Pass'r Agent, CHICAGO.

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

THE WINKLE TERRA COTTA CO.

MANUFACTURERS OF

Architectural Terra Cotta

IN ALL COLORS.

OFFICE:

Rooms 502 and 503, Century Building,
ST. LOUIS, MO.

Works: CHELTENHAM, ST. LOUIS.

"AMERICA'S SUMMER RESORTS"

This is one of the most complete publications of its kind, and will assist those who are wondering where they will go to spend their vacation this summer.

It contains a valuable map, in addition to much interesting information regarding resorts on or reached by the

NEW YORK CENTRAL LINES

A copy will be sent free, postpaid, to any address on receipt of a two-cent stamp, by George H. Daniels, General Passenger Agent, New York Central & Hudson River Railroad, Grand Central Station New York.

BUTCHER'S BOSTON POLISH

is the best finish made for

FLOORS, BOWLING ALLEYS
INTERIOR WOODWORK and FURNITURE

Circulars sent on application.

MANUFACTURED BY THE
BUTCHER POLISH CO.
356 Atlantic Ave., Boston, Mass.

FOR SALE BY DEALERS IN PAINTERS' SUPPLIES.

DIXON'S SILICA GRAPHITE PAINT

FOR TIN OR SHINGLE ROOFS AND IRON WORK. IT IS ABSOLUTELY WITHOUT AN EQUAL.

Tin roofs well painted have not required repainting for 10 to 15 years.

If you need any paint it will pay you to send for circular.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

CONVENIENT TRAINS

Leave St. Paul and Minneapolis daily

. . VIA . .

Wisconsin Central R'y

. . FOR . .

MANITOWOC,
MILWAUKEE,
CHICAGO,

where direct connections are made for the East and South.

Nearest ticket agent can give you complete information.

JAS. C. POND, Gen. Pass. Agent,
MILWAUKEE, WIS.

FOR SHOW WINDOWS OF GOOD STORES

FRINK'S SPECIAL PATENT WINDOW REFLECTOR is the only fixture that perfectly meets every requirement, both artistic and practical, of lighting the modern show window. Any architect who will take the trouble to investigate, and inspect show windows we can refer him to, will admit this.

Send for descriptive circular and list of 200 representative stores using it.

I. P. FRINK, REFLECTORS FOR LIGHTING, 551 PEARL ST., NEW YORK

E. ELDON DEANE,

ARCHITECTURAL COLORIST, AND ILLUSTRATOR,

63 SEYMOUR BUILDING,

Fifth Ave., corner 42d Street,

NEW YORK.

CRANE FITTINGS

ESTABLISHED 1855

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

THE J. W. REEDY ELEVATOR CO.

Passenger and Freight

ELEVATORS.

83 to 91 Illinois Street, CHICAGO.

31-33 Tenth Avenue, NEW YORK CITY.

FOR INFORMATION ABOUT

U. S. MAIL CHUTES

WHICH ARE

A necessity in office buildings and hotels, write to the sole makers,

THE CUTLER M'F'G CO., Rochester, N. Y.

PATENTED. AUTHORIZED.

Artificial Stone for outside Decoration of Buildings

ORNAMENTAL AND PLAIN

Made of best Portland Cement and cheaper than Terra-Cotta or Stone.

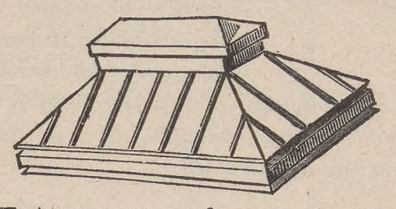
For descriptive circular write to

GEO. NIEMANN,

464 W. Erie St., - - CHICAGO, ILL.

WANTED One first-class ARCHITECTURAL DRAFTSMAN, one well up in design, and able to render in perspective. None but a first-class man having had experience with first-class architects in this country need answer this advertisement. FREMONT D. ORFF, Minneapolis, Minn.

Metal Skylights



IF you are "face to face" with the Skylight question, you would find our fully illustrated Catalogue B a great enlightener. We bring to the building of Metal Skylights many years of experience, and our constructive methods entirely overcome all of those undesirable features so constantly connected with ordinary Skylights. Shall we mail it?

VAN NOORDEN COMPANY
944 Massachusetts Avenue
BOSTON, MASS.

CRANE VALVES
ESTABLISHED 1855

"WHATEVER IS WORTH DOING AT ALL IS WORTH DOING WELL."

Telephone 555

THE HENRY O. SHEPARD COMPANY

212-214 Monroe St. CHICAGO.

Printers, Embossers Blank Book Makers

We do all kinds of Printing and Binding. Rush Work a Specialty.

. . Observe typography of THIS JOURNAL as a fair specimen of our grade of work . .

Richards & Kelly Mfg. Co.

MANUFACTURERS OF

SIDEWALK LIGHTS,

FLOOR AND SKY LIGHTS,

389-391 Twenty-third Street,

Send for Catalogue. CHICAGO, ILL.

Interlocking Rubber Tiling

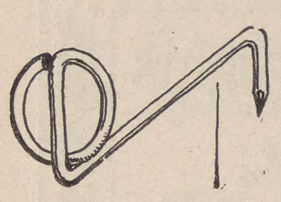
As laid by us in the Social Hall of the Fall River Line Steamer "Priscilla."

It takes the place of the Mosaic tile formerly used on this boat, and is perferred because, in addition to its other merits, it does not crack or come up, cleans perfectly, shows no stains, is always bright and fresh, non-slippery, and sanitary in the highest degree. Laid directly on the decks. The only tile for marine use. Call or write.

NEW YORK BELTING & PACKING CO., Ltd.

Chicago.....150 Lake Street
New York .....25 Park Place
Philadelphia.....724 Chestnut Street
Baltimore, Baltimore Rubber Co., 101 Hopkins Place
St. Louis.....411 North 3d Street
San Francisco..... 509-511 Market Street
London, Eng., The B. & S. Folding Gate Co., 19 to 21 Tower Street, Upper St. Martin's Lane, W. C.

Folsom New Model Snow Guard



Specified by leading architects to hold the snow on all pitch roofs, entirely obviating all chance of injury to life or to the property it protects. The only perfect device for this purpose. It is made in various forms for old and new roofs of slate, shingle, tile or metal. Full information on application.

THREE HISTORIC BUILDINGS.
Faneuil Hall,
Old South Church,
King's Chapel,
Boston,
Are Fitted with this Snow Guard.

FOLSOM SNOW GUARD CO.
ROSLINDALE (BOSTON), MASS.

GRILLES
Original designs, beautifully carved to fit any space.
Also Carved and Embossed Mouldings, Capitals, Newel Post Tops, Rope and Twist Balusters.
Waddell Mfg. Co.
7 Plainfield Ave., Grand Rapids, Mich., U. S. A.
Illustrated General Catalogue No. 18. Over 1,000 designs. Mailed for ten cents in stamps.

6 FAST TRAINS
Chicago & North-Western Ry.

The Overland Limited
California in 3 days—every evening

The Colorado Special
One night to Denver—every morning

The Chicago-Portland Special
Oregon and Washington in 3 days—every evening

The North-Western Limited
Electric Lighted—Chicago, St. Paul and Minneapolis—every evening

Duluth and St. Paul Fast Mail
Fast train to the head of the lakes—every night

The Peninsula Express
Fast time to Marquette and Copper Country—every night

THROUGH CAR LINE between Chicago, Milwaukee, Fond du Lac, Oshkosh, Green Bay, Marinette, Menominee, Ishpeming, Ashland, Duluth, St. Paul, Minneapolis, Madison, Winona, La Crosse, Huron, Pierre, Oakes, Clinton, Cedar Rapids, Marshalltown, Des Moines, Sioux City, Omaha, Denver, Cheyenne, Ogden, Salt Lake, Portland, San Francisco and Los Angeles.
Ticket Offices, 212 Clark Street and Wells Street Station, Chicago.

RUG INDIVIDUALITY

Certain Persian rugs are rare not merely because it is impossible to duplicate them, but because they show the individuality of an artist.

Each rug and carpet in our collection has been chosen personally by Mr. Costikyan for its merit. Many have a history attached, while others are new weaves from the noted Oriental looms.

There are rugs in a wide range of designs, sizes and values from which Architects and Decorators will find it an easy matter to make a suitable selection for their clients. They are cordially invited to call and examine our assortment.

KENT-COSTIKYAN
MAKERS AND IMPORTERS
FINE PERSIAN CARPETS AND RUGS
WHOLESALE
890 Broadway, Cor. 19th St., NEW YORK

A Profitable Way to see The West

is to join one of the personally conducted California excursions of the Santa Fe Route.

Congenial companions are assured.

Special conductors relieve you of all care and contribute materially to your enjoyment.

No extra charge.

Inquire of

T. A. GRADY,
Manager California Tourist Service,
The Atchison, Topeka & Santa Fe Railway,
109 Adams Street, Chicago.

ARCHITECT WANTED.

The City of Marshalltown, Iowa, presents a most excellent field and opening for a good, competent architect who is thoroughly posted in modern designing and construction.

For particulars, address
J. P. WOODBURY,
Marshalltown, Iowa.
Care First National Bank.

W. H. S. Lloyd Co.

REPRESENTING
A. SANDERSON & SONS, OF LONDON.

ENGLISH WALL PAPERS

JAPANESE LEATHERS
GRASS CLOTH

Finest Stock of Foreign Wall Papers in U. S.

26 E. 22d St., New York

Advance News

INDICATING

Chances to Sell

PLANS, FIXTURES,
MATERIALS, FURNITURE,
MACHINERY,

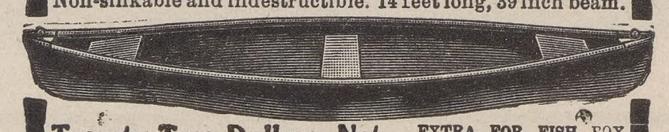
May be secured with promptness, accuracy and thoroughness, and at reasonable rates, from

THE PRESS CLIPPING BUREAU,
ROBERT AND LINN LUCE,
78 Park Place, NEW YORK. 68 Devonshire St., BOSTON
Pike Bldg., CINCINNATI. Cooper Bldg., DENVER.

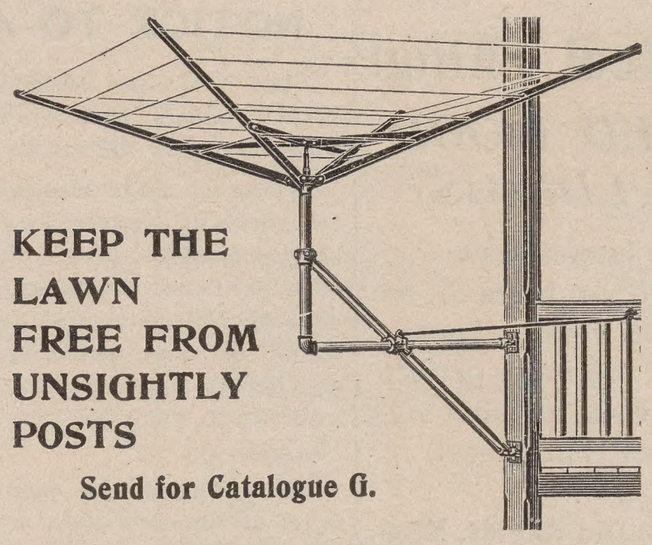
LOUIS J. MILLET
(Successor to HEALY & MILLET)
Interior Decorator
151 MICHIGAN AVE., CHICAGO

Leaded Glass. Glass Mosaic. Frescoing

Sheet-Steel Indian Canoes
Non-sinkable and indestructible. 14 feet long, 39 inch beam.



Twenty-Two Dollars, Net. EXTRA FOR FISH BOX AND SECTIONAL BOAT.
W. H. MULLINS, 310 Depot St., SALEM, OHIO.



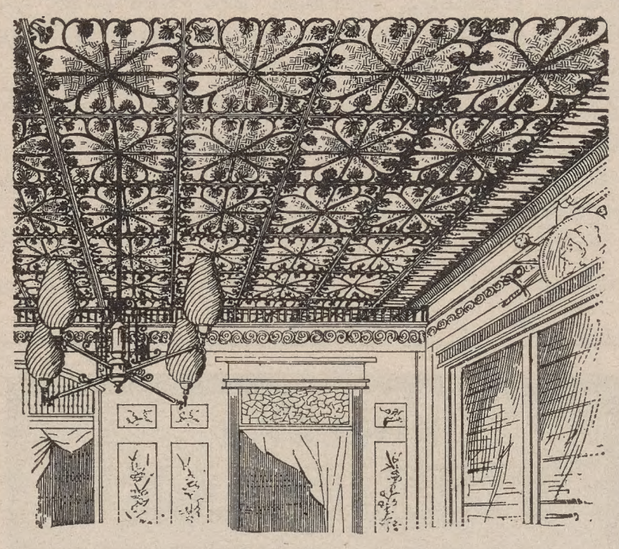
KEEP THE LAWN FREE FROM UNSIGHTLY POSTS

Send for Catalogue G.

Hill's Famous Clothes Dryers

For flats and yards of private dwellings.
The most popular dryer in the world.
Indorsed and specified by architects everywhere. More than 200,000 in use.
Sold by the Hardware trade.
Order of your jobber or direct.

HILL DRYER CO.,
WORCESTER, MASS.



Berger's

METAL CEILINGS

Deepest stamped. Most artistic. Greatest variety of patterns. Only ones in Classified Designs. Ask for details.

THE BERGER MFG. CO.,
CANTON, OHIO.

THE CHEAPEST GOODS
Do not always cost the least.

Established 1844.

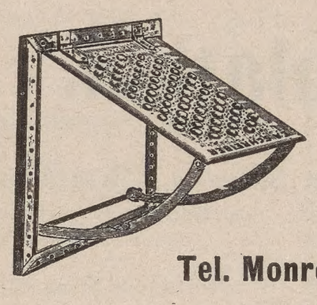
Peerless Mortar Colors

Are the Brightest, Strongest and Most Durable.

THEIR ULTIMATE COST IS THEREFORE THE LOWEST.

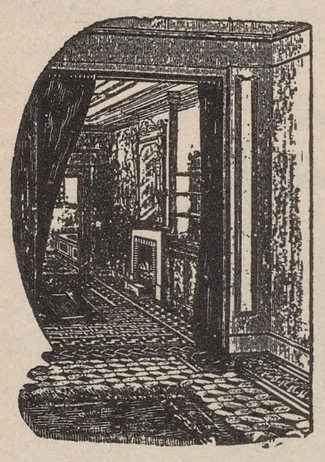
SAMUEL H. FRENCH & CO.
PHILADELPHIA.

Send for Samples.



AMERICAN SIDEWALK LIGHT CO.

MANUFACTURERS OF ALL KINDS OF
Concrete and Hyatt Sidewalk, Floor and Skylight Work,
AND ALL KINDS OF IRONWORK.
Coal-Hole Covers of every description always on hand.
Tel. Monroe 643. 156-158 West Ohio St., CHICAGO.



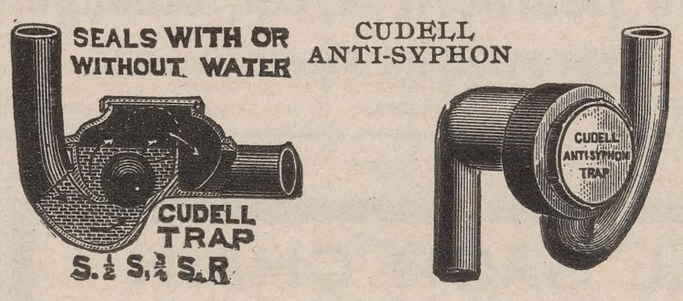
Hardwood Floors

Wood Carpets, Parquet Floors, Rug Borders.

Send for book of designs.

E. B. MOORE & CO.
37 Randolph Street,
CHICAGO, ILL.

Put into the White House by the U. S. Government.



F. E. CUDELL'S
Patent Sewer-Gas and Backwater Trap
For Wash-Bowls, Sinks, Bath and Wash Tubs,
CLEVELAND, OHIO.

W. W. ABBOTT,

MANUFACTURER OF
PICTURE FRAMES
MATS AND PASSEPARTOUTS
FRAMES MADE TO ORDER. ARCHITECTURAL DRAWINGS REMOUNTED.

Telephone Harrison 3455 255 Wabash Ave., CHICAGO

Hydraulic Press Brick Co.

ST. LOUIS, MO.

TOTAL ANNUAL CAPACITY, 300,000,000 BRICKS.

CHICAGO HYDRULIC PRESS BRICK CO.,	Chicago, Ill.
CLEVELAND HYDRAULIC PRESS BRICK CO.,	Cleveland, Ohio.
EASTERN HYDRAULIC PRESS BRICK CO.,	Philadelphia, Pa.
FINDLAY HYDRAULIC PRESS BRICK CO.,	Findlay and Toledo, Ohio.
ILLINOIS HYDRAULIC PRESS BRICK CO.,	St. Louis, Mo.
KANSAS CITY HYDRAULIC PRESS BRICK CO.,	Kansas City, Mo.
MENOMONIE HYDRAULIC PRESS BRICK CO.,	Minneapolis, Minn.
NEW YORK HYDRAULIC PRESS BRICK CO.,	Rochester, N. Y.
OMAHA HYDRAULIC PRESS BRICK CO.,	Omaha, Neb.
WASHINGTON HYDRAULIC PRESS BRICK CO.,	Washington, D. C.

To the land of fruits and flowers

FLORIDA

Through sleeper daily 9:00 p.m. via

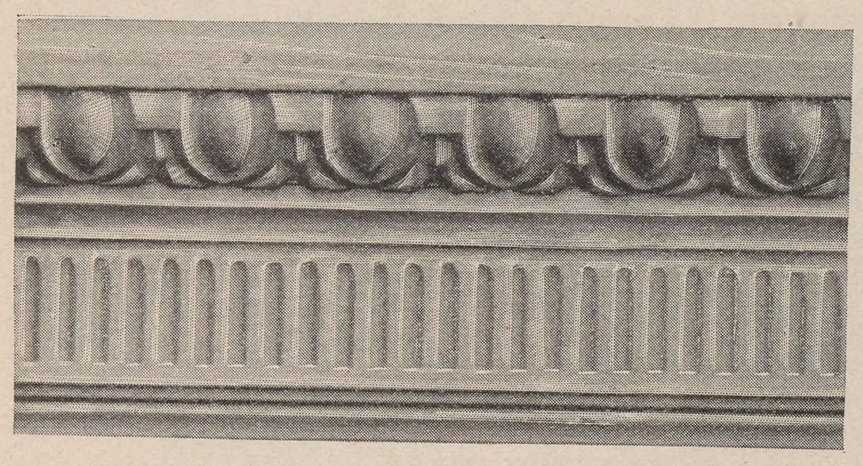
Monon Route

and C. H. & D. R'Y.

Passing through the beautiful Cumberland mountain region in the daytime, and arriving at St. Augustine at a convenient hour in the morning.

City Ticket Office, 232 Clark St., Chicago

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.



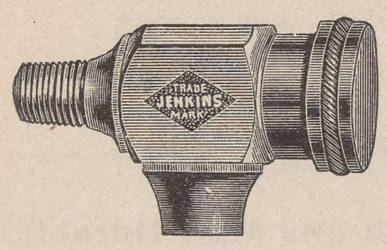
The Real Thing!

CARVED WOOD MOULDINGS

Made by machine.
Not pressed or burned; not metal, but wood. These mouldings are more perfect than hand work, and at a very small per cent of cost.

GRAND RAPIDS CARVED MOULDING CO., 30 to 35 Myrtle St., Grand Rapids, Mich.

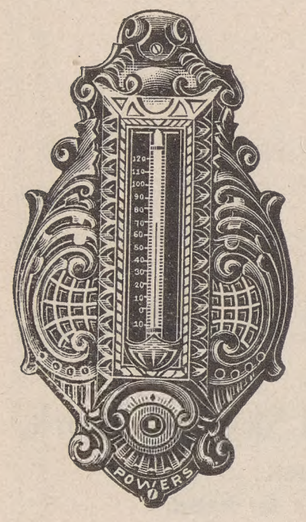
JENKINS IMPROVED AUTOMATIC AIR VALVES



Suitable for high or low pressure. Take no more room than an ordinary air cock. Endorsed by the leading steam experts as the best made and the quickest working. All genuine stamped with our Trade-Mark.

JENKINS BROTHERS,

NEW YORK.
BOSTON.
CHICAGO.
PHILADELPHIA.



Avoid Extremes of Heat and Cold

BY USING

THE POWERS SYSTEM

OF

Temperature Regulation.

Applicable to all kinds of heating apparatus in Schools, Churches, Residences, Office Buildings, etc.

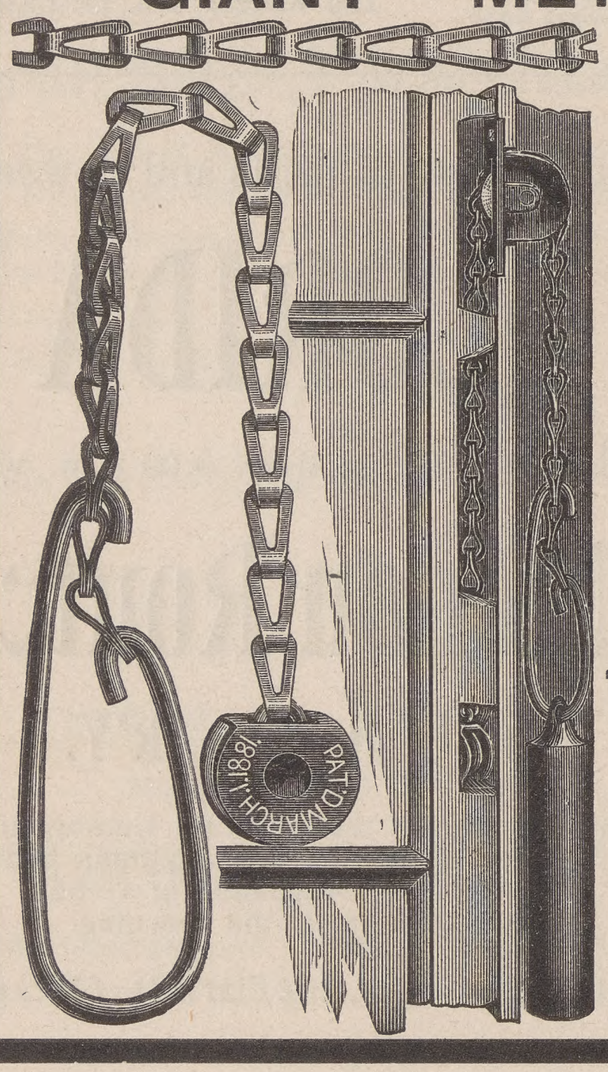
Successfully applied to the control of heat in RAILWAY CARS.

SEND FOR CATALOGUES.

The Powers Regulator Co., 40 Dearborn Street, Chicago.

111 Fifth Avenue, New York. 224 Franklin Street, Boston.

"GIANT" METAL SASH CHAIN



Has not been equaled in quality in 20 years. Durability guaranteed. The bronze costs 40 per cent more than any other Sash Chain metal.

Full line of Sash and Cable Chains, Sash Pulleys and Fixtures.

MANUFACTURED BY

THE SMITH & EGGE MFG. CO.

BRIDGEPORT, CONN.

WRITE FOR OUR LATEST CATALOGUE.

NOTICE TO ARCHITECTS

THE TOLEDO MASONIC BUILDING COMPANY invites PRELIMINARY PLANS, sketches and suggestions for the erection of a MASONIC TEMPLE.

If one or more satisfactory plans are presented the company desires to employ the architect presenting the plan which is, in the judgment of the company, most desirable, as architect and superintendent of construction, and to pay such architect for all services, including the preparation of plans and details, specifications, engineering work, superintendence, etc., the sum of four thousand dollars ($4,000).

The company also desires the privilege to select other preliminary plans and sketches, not exceeding four in number, and purchase the same for the sum of two hundred and fifty dollars ($250) each.

The building, exclusive of heating, ventilating, lighting, plumbing, elevators and architects' fees and commissions, must not cost to exceed seventy-five thousand dollars ($75,000).

The company reserves the right to reject any and all plans, specifications and suggestions.

Nothing received after July 1, 1902, will be considered. For further information address,

ELDRED W. EASTELL, *Secretary*,
Toledo, Ohio.

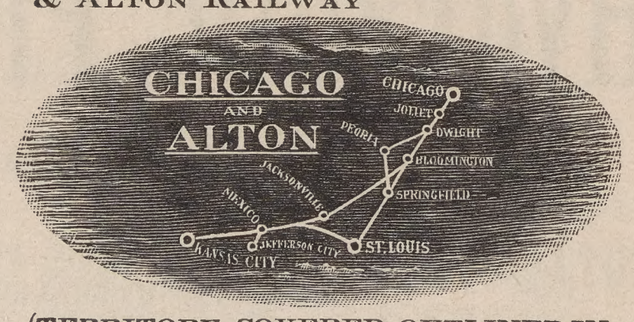
KINNEAR
STEEL ROLLING
·DOORS·SHUTTERS·
THE KINNEAR MFG. CO.
COLUMBUS OHIO U.S.A.
BOSTON – CHICAGO – PHILA.
65 WATER ST. — 112 CLARK ST. — 101 CHESTNUT ST.

AGENCY FOR MATERIAL WANTED.

A gentleman with a very extensive acquaintance among architects and builders would be willing to represent an Eastern firm in some building material or anything in the building line. Address J. H.,
Care of Inland Architect.

THE ALTON'S ENGINEER.

IF YOU WILL SEND THE ADDRESS OF A PERSON WHO, WITHIN A YEAR, WILL HAVE USE FOR THE CHICAGO & ALTON RAILWAY



(TERRITORY COVERED OUTLINED IN ABOVE MAP), WE WILL MAIL TO YOU A PICTURE, 4½ X 3 INCHES, OF THE ALTON'S ENGINEER. IF, IN ADDITION, YOU WILL TELL US IN WHAT PUBLICATION YOU READ THIS ADVERTISEMENT, WE WILL SEND TO YOU A PAMPHLET ABOUT THE BIGGEST CAMERA IN THE WORLD.

GEO. J. CHARLTON,
GENERAL PASSENGER AGENT, CHICAGO & ALTON RAILWAY,
CHICAGO, ILLINOIS.

Please mention **THE INLAND ARCHITECT** when corresponding with Advertisers.

INDEX TO ADVERTISEMENTS.

	Page
Architectural Drawing.	
Deane, E. Eldon	VI
Architectural Iron Works.	
The Winslow Bros. Co	II
American Sidewalk Light Co.	IX
Architectural Photographers.	
Taylor, J. W	II
Architectural Views.	
Taylor, J. W	II
Boats.	
W. H. Mullins	XIV
Boiler Covering.	
The Keasbey & Mattison Co.	XII
Bricks (Pressed).	
Chicago Hydraulic Press Brick Co	IX
Findlay Hydraulic Press Brick Co	IX
Illinois Hydraulic Press Brick Co	IX
Kansas City Hydraulic Press Brick Co	IX
Menominee Hydraulic Press Brick Co	IX
Omaha Hydraulic Press Brick Co	IX
St. Louis Hydraulic Press Brick Co	IX
Brick (Enameled).	
Hydraulic Press Brick Co	IX
Brick (Fire).	
Vrooman, H. S	IX
Brick (Ornamental).	
Chicago Hydraulic Press Brick Co	IX
Findlay Hydraulic Press Brick Co	IX
Hydraulic Press Brick Co	IX
Illinois Hydraulic Press Brick Co	IX
Kansas City Hydraulic Press Brick Co	IX
Menominee Hydraulic Press Brick Co	IX
Omaha Hydraulic Press Brick Co	IX
Builders' Hardware.	
Orr & Lockett	XVI
The Yale & Towne Mfg. Co.	XVI
Builders' Sundries.	
The Yale & Towne Mfg. Co.	XVI
Building Papers.	
Cabot, Samuel	XII
Cements.	
French, S. H., & Co	IX
Clothes Dryers.	
Hill Dryer Co.	IX
Cordage.	
Samson Cordage Works	XVI
Creosote Stains.	
Cabot, Samuel	XII

	Page
Decorators' Supplies.	
Grand Rapids Carved Moulding Co	XIII
Drawing Material and Implements.	
Abbott, A. H., & Co	XII
Electric Plants.	
Westinghouse, Church, Kerr & Co	IV
The Westinghouse Machine Co	IV
Elevators.	
The J. W. Reedy Elevator Co	VII
Elevator Supplies.	
Elevator Supply & Repair Co.	V
Engineers.	
Westinghouse, Church, Kerr & Co	IV
The Westinghouse Machine Co	IV
Fire Extinguishers.	
The Yantacaw Mfg. Co	XV
Fireproof Doors.	
Kinnear Mfg. Co.	X
Fireproof Shutters.	
Kinnear Mfg. Co	VI
Fireproofing.	
Pioneer Fireproofing Co	XV
The Roebling Construction Co	XII
Floor Polish.	
Butcher Polish Co	VI
Gas Engines.	
Westinghouse, Church, Kerr & Co	IV
The Westinghouse Machine Co	IV
Grilles.	
Waddell Mfg. Co	VIII
Hardware.	
The Yale & Towne Mfg. Co.	XVI
Heating.	
Buffalo Forge Co	XIII
Heating and Ventilating Apparatus.	
Buffalo Forge Co	XIII
Pierce, Butler & Pierce	XVI
Ice and Refrigerating Machinery.	
Westinghouse, Church, Kerr & Co	IV
The Westinghouse Machine Co	IV
Interior Finish.	
Queen City Mfg. Co	II
Locks.	
The Yale & Towne Mfg. Co.	XVI
Mail Chutes.	
Cutler Manufacturing Co	VII
Mechanical Stokers.	
Westinghouse, Church, Kerr & Co	IV
The Westinghouse Machine Co	IV
Metal Ceilings.	
Berger Mfg. Co	IX

	Page
Metallic Fixtures and Furniture.	
Art Metal Construction Co	III
Monuments.	
Blake, Chas. G., & Co	XII
Mortar Colors.	
French, S. H., & Co	IX
Moldings, Mirrors, Frames.	
Grand Rapids Carved Moulding Co	X
W. W. Abbott	IX
Paints, Oils and Varnishes.	
Berry Bros	III
Joseph Dixon Crucible Co	VI
New Jersey Zinc Co	V
Pitkin, Geo. W., Co	V
Smith, Edward, & Co	XVI
Pencils.	
Joseph Dixon Crucible Co	VI
Plumbers' Fittings.	
Crane Co	VI, XIV
Printers.	
The H. O. Shepard Co	VII
Railroads.	
Big Four Route	XV
Chicago & Alton	X
Chicago & North-Western R'y	VIII
Chicago, Milwaukee & St. Paul	XI
Delaware, Lackawanna & Western	XIV
Denver & Rio Grande R. R.	XV
Grand Trunk Lines	XI
Illinois Central	V
Monon and C. H. & D. Route	IV, IX
New York Central R. R.	VI
Queen & Crescent Route	XIV
Rio Grande & Western	VI
Southern R'y	XIV
Southern Pacific Co	V
Santa Fe Route	VIII
Wisconsin Central	VI
Reflectors.	
Frink, I. P.	VI
Roofing Tin.	
N. & G. Taylor Co	III
Rolling Doors and Shutters (steel).	
Kinnear Mfg Co	X
Rugs—Oriental.	
Kent-Costikyan	VIII
Sanitary Appliances.	
Cudell, F. E.	IX
Sash Cords and Chains.	
Smith & Egge Mfg. Co	X
Samson Cordage Works	XVI
Sash Locks.	
The W. & E. T. Fitch Co.	II
Sheathing and Deadening Quilt.	
Cabot, Samuel	XII

	Page
Shingle Stain.	
Berry Bros	XIII
Cabot, Samuel	XII
Dexter Bros	III
Sidewalk and Vault Lights.	
Brown Bros. Mfg. Co	V
Richards & Kelly	VII
American Sidewalk Light Co.	IX
Snow Guards.	
Folsom Snow Guard Co.	IX
Spring Hinges.	
Smith & Egge Mfg. Co	X
Stained and Decorative Glass.	
Louis J. Millet	VIII
Steam Engines.	
Westinghouse, Church, Kerr & Co	IV
The Westinghouse Machine Co	IV
Steam Fittings.	
Crane Co	XIII
Steam Loops.	
Westinghouse, Church, Kerr & Co	IV
The Westinghouse Machine Co	IV
Steel Rolling Doors.	
Kinnear Mfg. Co	X
Steel Rolling Shutters.	
Kinnear Mfg. Co	VI
Steel Shutters.	
American Sidewalk Light Co.	IX
Kinnear Mfg. Co	X
Stokers.	
Westinghouse, Church, Kerr & Co	IV
The Westinghouse Machine Co	IV
Stone (Artificial).	
Niemann, Geo	VII
Temperature Regulator.	
The Powers Regulator Co.	X
Terra Cotta.	
Northwestern Terra-Cotta Works	II
Winkle Terra Cotta Co	VI
Tile (Enameled).	
Tiffany Enameled Brick Co.	
Tile (Rubber).	
New York Belting & Packing Co., Ltd.	VII
Trees.	
Peterson, P. S., & Son	II
Valves (Steam).	
Jenkins Bros	X
Crane Co	VII, XIV
Ventilation.	
Buffalo Forge Co	XIII
Wall Papers.	
W. H. S. Lloyd Co	VIII
Window Lines.	
Samson Cordage Works	XVI
Wood Carpet.	
Moore, E. B., & Co	XI

The Pioneer Limited

Famous Train of the World.

Chicago — St. Paul — Minneapolis

VIA

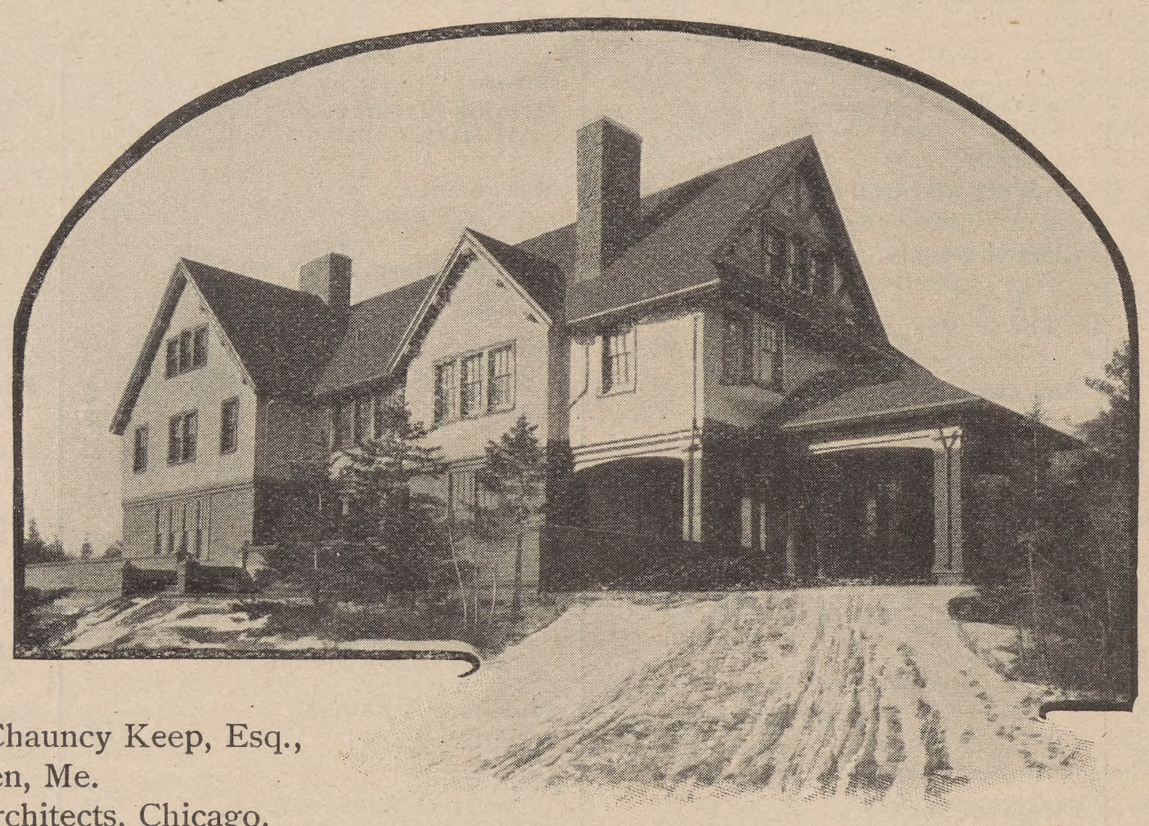
THE ST. PAUL ROAD

(Chicago, Milwaukee & St. Paul R'y)

Equipment and Service Unequaled.

Time tables, maps and information furnished on application to

F. A. MILLER, General Passenger Agent, Chicago, Ill.



Summer residence of Chauncy Keep, Esq.,
at Camden, Me.
Frost & Granger, Architects, Chicago.

Cabot's Shingle Stains

The Original and Standard, and only "Creosote" (trade-mark) Stains.

Distinguished by their soft, fresh coloring effects and durability. Furnished in any color desired. Use any color you want in working up your color scheme, and if we have none like it we will make one without extra cost. Samples can always be had on application.

SAMUEL CABOT, Sole Manufacturer,

28 Dearborn Ave., CHICAGO, ILL. **70 Kilby St., BOSTON, MASS.**

The Roebling System of Fire-Proof Construction.

HIGHEST EFFICIENCY IN THE FIRE AND WATER TESTS OF THE NEW YORK BUILDING DEPARTMENT, AND NOW THE RECOGNIZED STANDARD OF FIRE-PROOF CONSTRUCTION.

THE ROEBLING CONSTRUCTION CO.,

121 Liberty Street, NEW YORK CITY. *171 Lake Street, CHICAGO, ILL.*

SEND FOR CATALOGUE.

Still Another of our Monuments

15-0 × 10-0
at the ground line.

REMEMBER—

We do our work "right," whether it be a $25 headstone or a $50,000 mausoleum.

FURTHERMORE—

We do it at a reasonable price.

CHAS. G. BLAKE & CO.

Tel., 115 Main. 748 Women's Temple, CHICAGO.

Makers of ANYTHING IN GRANITE.

DRAWING INSTRUMENTS

A. H. ABBOTT & CO.

Drawing Supplies,

Instruments, Tracing Cloth, Papers, Colors, Scales, Levels, Transits, Etc.

BLUE PRINTS.

50 Madison Street, CHICAGO.

MAGNESIA Steam Pipe Coverings

HEAVY DAMAGES

TO BE COLLECTED AGAINST ALL INFRINGERS

IN THE SUITS against the

Philip Carey Manufacturing Company
American Magnesia Company
American Magnesia Covering Company
Schoellkopf, Hartford & Hanna Co.

The Court has required the defendants to make answer to our bill.

THEIR DEMURRER OVERRULED

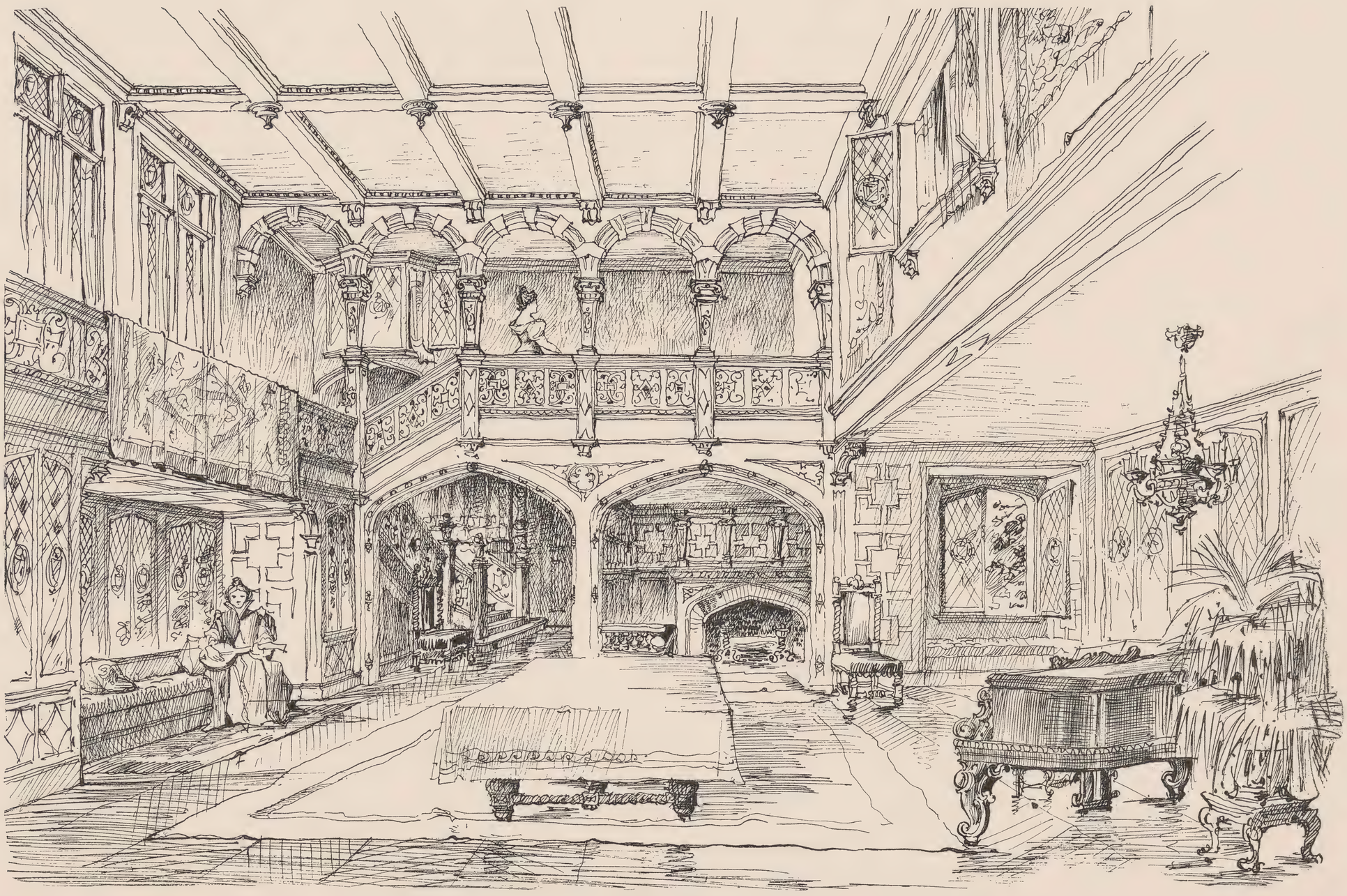
Suit has been entered against the C. W. Trainer Manufacturing Co., of Boston.

All persons are warned not to engage in any piracy of our patents, as suits will promptly follow against all Infringers.

Keasbey & Mattison Company

AMBLER, PENN.

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

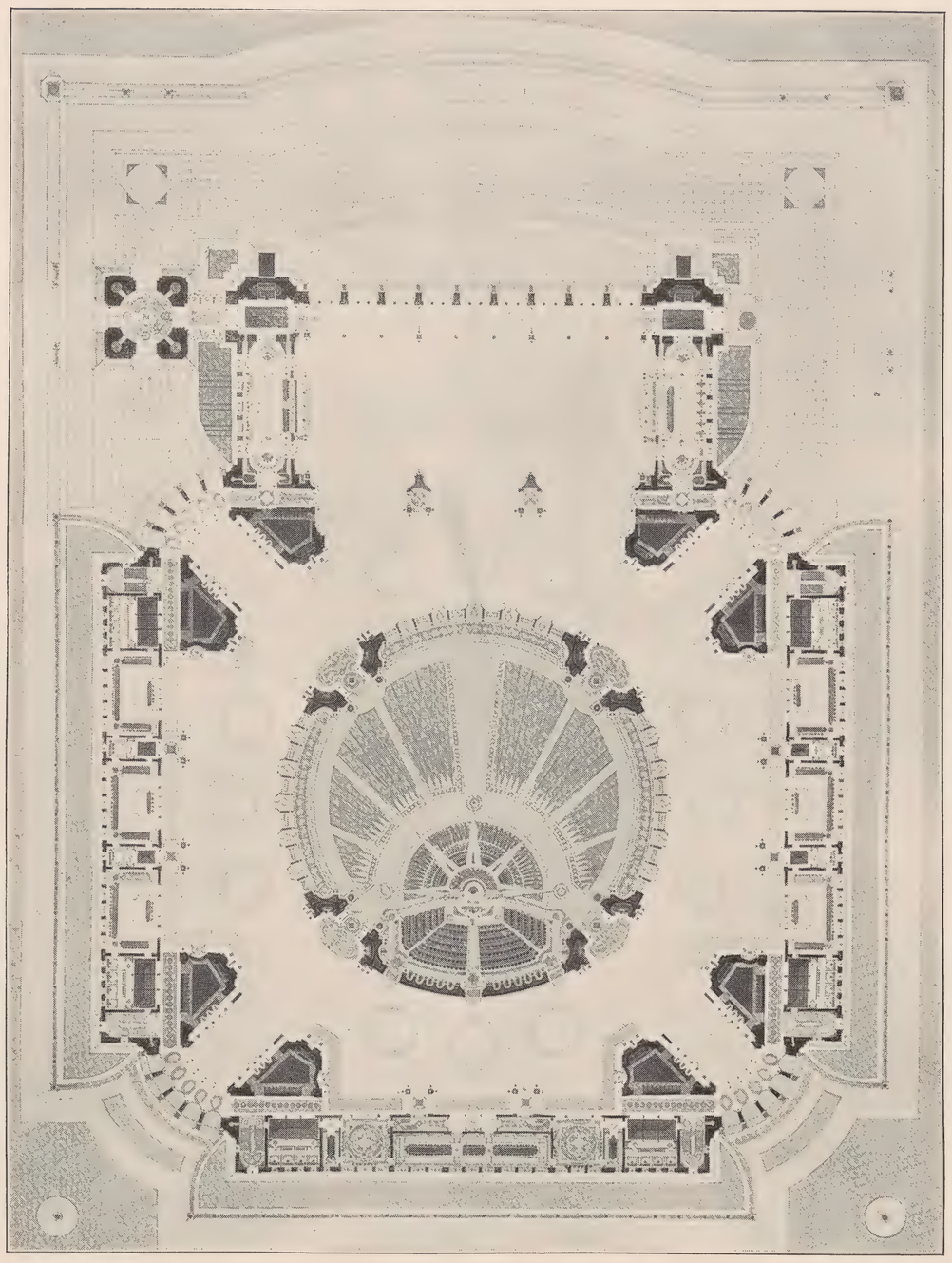


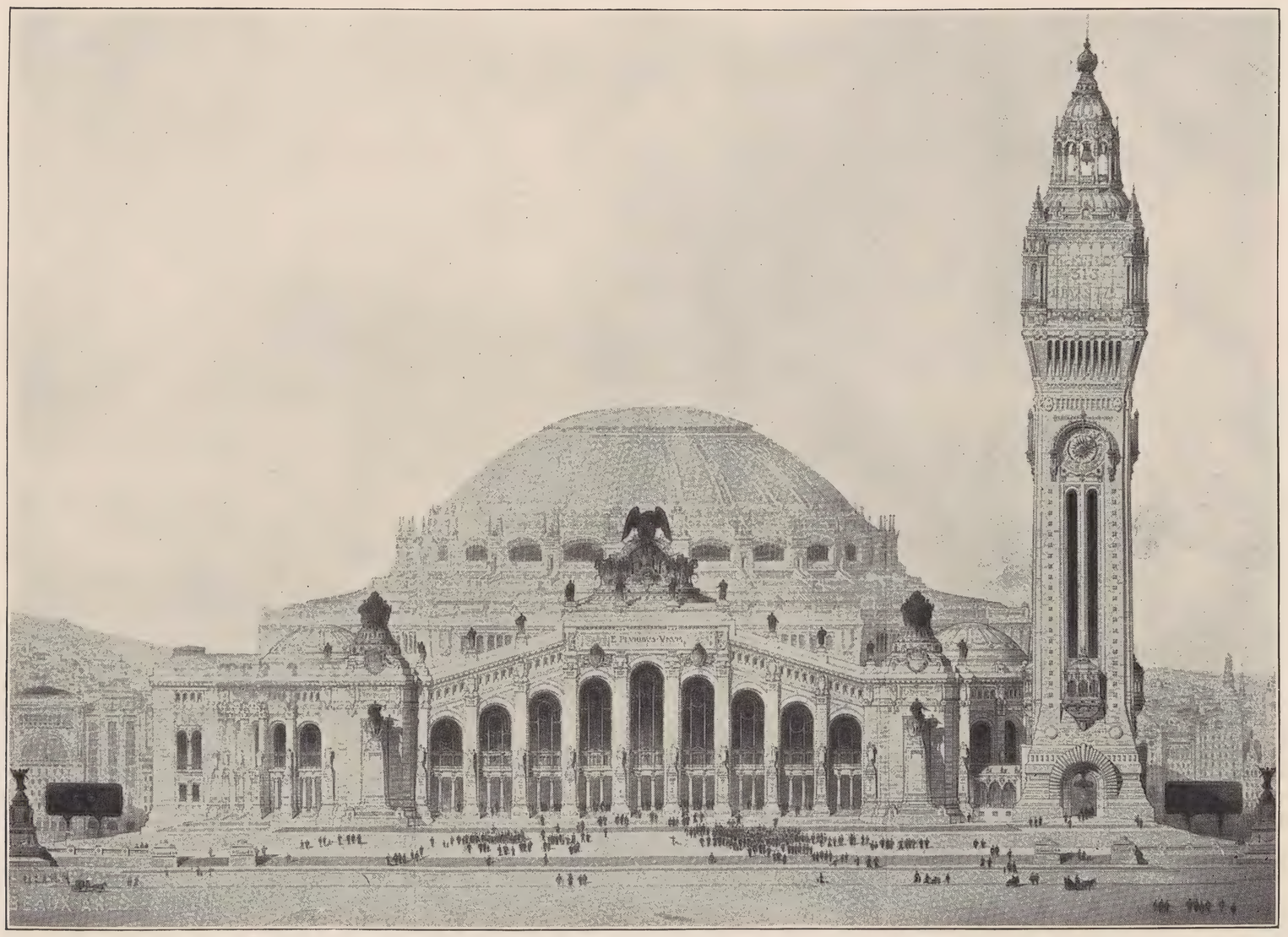
VIEW IN HALL, RESIDENCE FOR GEORGE H. DAGGETT.

HARRY W. JONES, ARCHITECT.

RESIDENCE FOR GEORGE H. DAGGETT, MINNEAPOLIS, MINN.

HARRY W. JONES, ARCHITECT.





AMERICAN ARCHITECTS PRIZE COMPETITION, ECOLE DES BEAUX-ARTS—FIRST PRIZE DESIGN.

By M. Hulot.

RESIDENCE AT LOS ANGELES, CALIFORNIA.

HUNT & EAGER, ARCHITECTS.

RESIDENCE AT SAN FRANCISCO.

VIEW IN RESIDENCE OF FRANK R. McMULLIN.

HUGH M. G. GARDEN, ARCHITECT.

RESIDENCE OF FRANK R. McMULLIN, RAVINIA, ILLINOIS.

HUGH M. G. GARDEN, ARCHITECT.

RESIDENCE AT LOS ANGELES, CALIFORNIA.

HUNT & EAGER, ARCHITECTS.

HOTEL ANGELUS, LOS ANGELES, CALIFORNIA.

JOHN PARKINSON, ARCHITECT.

A BISHOP'S THRONE. PRIZE COMPETITION DESIGN, ECOLE DES BEAUX-ARTS, PARIS.

BY M. PAUL CRET.

RECEPTION ROOM IN FLORAL ESTABLISHMENT FOR E. WEINHOEBER.

HILL & WOLTERSDORF, ARCHITECTS, CHICAGO.

INLAND ARCHITECT PRESS.

RESIDENCE OF ARCHITECT HORATIO R. WILSON, CHICAGO.

WILSON & MARSHALL, ARCHITECTS.

INLAND ARCHITECT PRESS.

RESIDENCE OF H. W. FARNUM, CHICAGO.

WILSON & MARSHALL, ARCHITECTS.

INLAND ARCHITECT PRESS.

RESIDENCE FOR J. H. HOELSCHER, CHICAGO.

GEORGE W. MAHER, ARCHITECT.

INLAND ARCHITECT PRESS.

RESIDENCE OF P. J. KING, CHICAGO.

GEORGE W. MAHER, ARCHITECT.

INLAND ARCHITECT PRESS.

FIRST PRESBYTERIAN CHURCH, OAK PARK, ILL.

W. G. WILLIAMSON, ARCHITECT, CHICAGO.

INLAND ARCHITECT PRESS.

RESIDENCE OF FREDERICK BARTLETT, CHICAGO.

FROST & GRANGER, ARCHITECTS.

INLAND ARCHITECT PRESS.

APARTMENT BUILDING, CHICAGO.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXIX. MAY, 1902. No. 4

THE INLAND ARCHITECT AND NEWS RECORD

A Monthly Journal Devoted to

ARCHITECTURE,

CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

PUBLISHED BY THE INLAND PUBLISHING CO.,
609-610 MANHATTAN BUILDING, CHICAGO, ILL.

L. MULLER, Jr., Manager. ROBERT CRAIK McLEAN, Editor.

SPECIAL CONTRIBUTORS:

C. HOWARD WALKER. D. H. BURNHAM, W. L. B. JENNEY,
HENRY VAN BRUNT, P. B. WIGHT, IRVING K. POND,
LOUIS H. SULLIVAN, ALLEN B. POND, J. R. WILLETT,
WILLIAM S. MACHARG. C. E. ILLSLEY. F. W. FITZPATRICK.

TERMS: Regular number, $5 a year; Photogravure edition, $10 a year. Single copies, Regular number, 50c.; Photogravure edition (including 7 photogravures), $1. Advance payment required.

The columns and illustration pages of THE INLAND ARCHITECT are open to all alike, merit and availability only determining what shall be published. Contributions appropriate to its pages are always desired.

AMERICAN INSTITUTE OF ARCHITECTS.

OFFICERS FOR 1900:

PRESIDENT	*CHARLES F. MCKIM, New York, N. Y.
SECRETARY AND TREASURER	*GLENN BROWN, Washington, D. C.
FIRST VICE-PRESIDENT	FRANK MILES DAY, Philadelphia, Pa.
SECOND VICE-PRESIDENT	ALFRED STONE, Providence, R. I.
AUDITOR FOR TWO YEARS	W. G. PRESTON, Boston, Mass.
AUDITOR FOR ONE YEAR	S. A. TREAT, Chicago, Ill.

BOARD OF DIRECTORS:

For three years.—Walter Cook, New York, N. Y.; William S. Eames, St. Louis, Mo.; Cass Gilbert, St. Paul, Minn.

For two years.—J. M. Carrère, New York city; James W. McLaughlin, Cincinnati, Ohio; R. Clipson Sturgis, Boston, Mass.

For one year.—Henry Van Brunt, Kansas City, Mo.; James B. Hill, Washington, D. C.; Normand S. Patton, Chicago, Ill.

*Executive Committee.

STANDING COMMITTEES FOR 1900:

Judiciary Committee.—Wm. S. Eames, St. Louis, Mo.; James G. Hill, Washington, D. C.; Arthur G. Everett, Boston, Mass.

House and Library Committee.—Robert Stead, Washington, D. C.; Glenn Brown, Washington, D. C.; Frank Miles Day, Philadelphia, Pa.

Committee on Contracts and Lien Laws.—Alfred Stone, Providence, R. I.; W. B. Mundie, Chicago, Ill.; Arthur G. Everett, Boston, Mass.

Committee on Applied Arts and Sciences.—W. G. Preston, Boston, Mass.; F. E. Kidder, Denver, Colo.; Frederick Baumann, Chicago, Ill.

Committee on Foreign Correspondence.—Glenn Brown, Washington, D. C. J. G. Howard, New York city; R. W. Gibson, New York city.

Legislative Committee on Government Architecture.—George B. Post, chairman. Committee—Bruce Price, New York city; John M. Carrère, New York city; James G. Hill, Washington; Alfred Stone, Providence. Alternates—Edward H. Kendall, New York city; E. B. Green, Buffalo, N. Y.; D. H. Burnham, Chicago, Ill.; Robert Stead, Washington.

NEXT CONVENTION AT WASHINGTON, D. C.

THE ARCHITECTURAL LEAGUE OF AMERICA.

OFFICERS FOR 1901-1902.

PRESIDENT	JOSEPH C. LLEWELLYN, Chicago.
VICE-PRESIDENT	RICHARD E. SCHMIDT, Chicago.
TREASURER	AUGUST WILMANNS, Chicago.
CORRESPONDING SECRETARY	EMIL LORCH, Chicago and Detroit.
RECORDING SECRETARY	HUGH M. G. GARDEN, Chicago.
ADDITIONAL MEMBERS EXECUTIVE BOARD	R. C. SPENCER, JR., Chicago. PROF. NEWTON A. WELLS, Urbana, Ill.

NEXT CONVENTION AT TORONTO, CANADA, MAY 29, 30, 31.

Destruction of Unfireproofed Apartment Buildings.

In no other city in the United States has the folly of unfireproofed construction, especially in apartment houses, been so fully demonstrated as in Chicago during the past six months. Just before the Exposition a large number of these structures were erected in the south part of the city and have been occupied ever since with a good class of tenants. They were from four to eight stories in height and some covered a quarter of a block of ground. That such a building could be planned and built with little or no provision for its protection against combustion seems almost incredible, yet in not one of these structures was there more than a wire lath pretense at most in the direction of fireproofing. At least six of these immense structures have burned within the past six months, and in most cases so quickly that the lives of the tenants were saved with the greatest difficulty and their entire personal effects and furniture destroyed. It is time that the most stringent regulations should be enforced in the direction of the fireproofing of all buildings over two stories in height. The methods that have been placed on the market for the fire protection of structures have been worked out in such detail and variety that fireproof partitions and floors should be deemed as necessary to structures as brick walls. Architects in planning should look to the underwriters' side of the problem rather than the owner's parsimony, and rigid municipal laws should aid them in preventing the further growth of fire traps.

Extraordinary Number of Fires in College Buildings.

What is true in regard to apartment houses as demonstrated in so remarkable a manner in Chicago, applies with equal or greater force to the construction of hospitals, asylums, dormitories and college buildings the country over. Again in these cases the responsibility seems to lie between the architects and the committees in charge of their construction. It is true that the architect always designs the "best he can for the money," and the committee always wants a building that should cost at least twice the appropriation. But wherever the responsibility lies, the fact remains that in the United States last year fires destroyed seventy-eight asylums, seventy-nine college buildings, and seventy-eight hospitals. The list might be added to by a longer list of schoolhouses, and notwithstanding the extreme cheapness of fireproofing material compared with ten years ago, the loss in these classes of buildings is increasing year by year. It is singular that they should be even more combustible than papermills or factories, but they are, and it almost entirely lies with the desire of the committees in charge to make a large showing on a little money. The present demand for steel so largely overlaps the supply that much wood construction will result where otherwise steel would have been used; but this is only a present condition and that of which we speak is a seemingly permanent one unless law and public sentiment step in and prohibit any but the most approved fireproofing methods being used in the construction of buildings that are to house the helpless or the imbecile or the youth of the nation.

THE BUSINESS OF ARCHITECTURE.

BY F. W. FITZPATRICK.

STRANGE it is, indeed, how lowly a place the grandest, the mother of all arts, holds in public esteem, and how blessed little is known about it by even the better class of the masses. Why, little children to-day prattle learnedly about literature and its shining lights. The average man is surprisingly well read upon most subjects. He will entertain you with detailed accounts of the deeds of ancient and modern heroes, even to the Spartan and the Gaul; he knows all about the great discoverers and historians; he does not balk overmuch at the names of famed painters, musicians, astronomers and travelers. Wonderfully erudite is he, our average man.

But most wonderfully ignorant is he of the names of the men who have contributed most to his and his ancestors' comfort, education, refinement — yes, his very civilization — the architects.

A beautiful poem always recalls the name of its author, a masterly oration, a grand literary success is never referred to without mentioning him who gave it to us; great battles glorify the contending generals, scant value is attached to a painting unsigned or unattributed to a master, but we see, we admire, we read of and think about and live in our great buildings, the beautiful structures of antiquity and of our own times, and never waste a thought about their designers, the men who created them and placed them as the most conspicuous and unerring milestones in the progress of our civilization.

People go into ecstacies about the Parthenon. The very wise will tell you, perhaps, that Phidias designed it; that is, if any should deign to ask whose work it is; but that shows how little *is* known about it. Phidias did but the sculptural work, the embellishment. Ictinus was the architect. Not one out of a hundred thousand of you know it, either.

How many of you know that the Coliseum at Rome was designed by Rabirius and completed by Mustius?

Michael Angelo Buonarroti did manage to get himself handed down to posterity, the one man of them all who was saved from darkest oblivion. I wonder how he managed it. I believe that about one person out of every twenty thousand who visit St. Peter's at Rome learns that he had something to do with its design. But then, this spasm of knowledge is counterbalanced by the supreme indifference — concerning architects — with which we visit an equally imposing domed structure, the magnificent Capitol at Washington. We praise its splendid outlines and step reverently through its sacred halls, but not one out of two hundred thousand who visit it give a snap of the finger for the men from whose brains it sprang. Who cares a rap about Hallet, or Hadfield, or Hoban, or Latrobe, or Walter?

For our indifference to the genius of past generations our text-books, schools and histories are to blame. It has become the fashion with those guides to public opinion to ignore our profession, while they rapturously extol the warriors, the poets, the travelers, the monks of old.

As a matter of fact, I am not quite sure whether it is that that public indifference has influenced those authorities to thus neglect the practitioners of the finest of fine arts, or that those authorities are really to blame primarily for that state of public opinion. Perhaps the fault may lie with the architects themselves.

Then, too, familiarity certainly does breed contempt, you know. Achievements in other lines are more noticed, talked about because less is seen of them and their actual accomplishment, the mode of procedure. A great bridge is finished, it is something people do not see every day, its engineer is feasted and dined and glorified. You see his picture in the papers, much is made over him. A new opera is played, the composer is loudly called for, bouquets and speeches are thrown at him; he, too, is a great man, if only for a day. But do you ever hear of any fuss being made over an architect?

A great building is completed; we are accustomed to great buildings, be it ever so grand, however splendid an achievement of engineering skill and artistic perfection; the only thing you will hear about is a lot of grumbling because it was not finished in thirty days instead of the year it did take to build it. It is occupied in unseemly haste, while men are still working in it, everything is tumbled into it in undignified confusion; there may be an opening banquet given to the directors of the institution, who will pat each other on the back and swell up in righteous pride over *their* great accomplishment, a poor "half-tone" of the building, with all the names and pedigrees of the aforesaid directors, will appear in the next morning's papers. But who is the architect? Who designed the building, guided its infant steps, as it were, foresaw all the difficulties that would beset it, and finally completed it, ready for that opening banquet? Who knows, and, furthermore, who cares a continental?

I have seen of late an article or two in some magazine or other throwing wordy bouquets at the profession, describing in glowing terms the enormous fees we get, and the wondrous things we do. These articles were great surprises to me, for they actually indicated some public interest in us — or the editors would not have published them. But that sort of thing is on the milk-and-water order. More heroic treatment is necessary if we really desire to attain the place in public esteem that the accomplishments of some of our number would seem to entitle the profession to.

We should rank with the lawyers, the doctors, the ministers. That we do not is, I think, entirely our own fault. We have cheapened ourselves and brought the whole profession down to a low level of consideration indeed.

Let us glance at things as they really are.

Few doctors go about soliciting practice. You call those who do charlatans. A lawyer who would beg you to give him a case, or offer to prepare briefs until you found one to please you, you would put down as a small fry — a pettifogger of the lowest type. Now, we solicit business actually, or, at least, indirectly, by our everlasting willingness — the best of us, too — to compete for it.

Of course there are those among us who are dignified, who have made enough of a name to insure some people coming to them direct anyway, or who have married well and cultivated their brothers-in-law and other relatives so assiduously that they have an assured practice; yet these, also, itch to get into a competition occasionally. The others will sit about a man's doorstep whom they suspect of even dreaming of building a house, and they will plead and beg for that commission; they will turn the whole broadside of friends and politics and other "pulls" upon a committee in charge of a church or other important work — not, mark you, to secure the "job," but merely to get a chance to compete for it against Tom, Dick and Harry.

We are too blessedly cheap; that is all there is about it.

Many doctors and lawyers make their reputations, and then people with important cases wait around with their hats in their hands, pay exorbitant fees for mighty small services, and go away proclaiming the greatness of their advisors, who may have recommended but a drink of plain water to the sick and advised the litigiously inclined to go pay their bills.

How many architects dare charge a penny over the so-called legal five per cent, however difficult or responsible the work, and how many have prospective clients respectfully waiting around? Fewer still are they whose clients proclaim them great after passing through their hands.

A lot of men who will spend $60,000 in competitive plans for a building committee that did not even take the trouble to look at those plans before "ordering" a new competition, involving a further outlay of $40,000 to the competitors, and then decided not to build at all — those men, I say, need not wonder why the aforesaid committee did not even thank them for their trouble. This is not an isolated case, but one of many high-handed actions common to people who have buildings to erect. Are you surprised that such things occur? Is it not more to be wondered at, rather, that such a lowly and meek profession is not oftener made to serve the general purposes of a door-mat?

In our anxiety for business, for preferment, we have spoiled the public, made beggars, yes, often public nuisances of ourselves. There is more violent, cantankerous competition among us than there is in the dry goods or the grocery business; fewer ethics observed, though we are long on cant about some alleged ethics, and occasionally hold brotherly pow-wows and feedings. But it is all sputter. We show it plainly, too; people know our ways pretty well; they are fully aware that nearly every one of us carries a long knife — figuratively speaking — ever ready for our dear brother's back. We have gotten people so that they feel they are doing us a favor in permitting us to scramble for their "patronage." It amuses them. You have seen a lot of little darkies fighting and diving for nickels thrown them by some festive passenger at a boat landing? Well, as a profession we occupy about the same position in the esteem of the public as do those urchins.

If a doctor goes wrong, or if a lawyer should play both sides of the game, his client's and the other fellow's too, not only his confrères cut him out, but the public generally fight shy of him; he is unsavory and considered apart from the rest of the flock; the flock itself has not suffered; its whiteness is still unblemished. Not so with us. Some of us have sinned and grievously. Architects have played double, they have taken fees from clients and "rake-offs" from contractors and material men; they have swelled the cost of buildings and divided the results with the builders; some have done all sorts of things they ought not to have done. But they are not set aside by the public as black sheep. Oh, no! Their sins are visited upon the profession as a whole. We are all under suspicion. People actually figure upon so much per cent to be added to the cost of building to cover architectural "fleecings." Some are surprised when told that copartnerships between architects and builders are frowned upon by the profession, and others smile incredulously when we assure them it is *not* usual for us to get commissions from every contractor about a building.

That is really the meanest part about the whole thing. People do not discriminate. To them an architect is an architect. The individual's experience, ability, integrity and everything else matter not; he is no better, no worse, than Jim Jones, who may have been a horse doctor yesterday, but who styles himself "architect" to-day. We are all in the same class, a sort of unnecessary evil anyway, to be tolerated at times, but to be dispensed with whenever possible. And, as a matter of fact, the man who does not feel perfectly confident he can be his own architect and deal directly with a builder can be found, but one has to hunt for him.

And, after all, I repeat, can you be surprised at all this? The profession is wide open; there is no hedge about it as there is about the law or the medical practitioners; no examinations to pass, no license from State or school to be gotten. Any man who can afford a sign saying so *is* an architect legally, actually and beyond any question, whatever his training, his fitness, or however lacking he may be in both.

Supposing I have studied and traveled and delved for thirty years, and built great structures and believe myself fully equipped to meet any demand; supposing, in fact, I should have gotten well up toward the top notch of my so-called profession. And supposing a fellow takes an office next to mine and also hangs out the magic word, "architect," even though last week he was a plumber or a candlestick-maker. Well, what happens? People are as apt to employ him as me. He probably will skirmish around and talk big, and if he is shrewd enough to employ a clever draftsman he will turn out some pretty catchy sketches; he will cut his rates, and the chances are he will have twice the business I have next year. Supposing he does get things all tangled up, and buildings cost more than they should, etc.; his clients may congratulate themselves things are no worse; they feel sure there would have been as much trouble with any other architect. They are all the same, you know.

And why should he not be employed? True, he bears no brand, the State has not licensed him — it does its plumbers — there has been no imposition of hands or other ceremony; he just says he is an architect, and there you are! But neither has the State licensed me. I have come in by the same road as he. We have all come in that way. That I have fasted and prayed and done a long novitiate, and am really thoroughly prepared for the work I am willing to undertake seems to be no concern of the public's. As a matter of fact, from the public's standpoint, was I not a great dunce to go to so much trouble; am I not lacking in business shrewdness for not having taken as short a cut as he did?

This is not a lamentation, mark you. I am finding no fault with the dear public. I am simply telling you how things are. Perhaps you have given scant thought to the subject before. I know, indeed, that you have not thought about it at all. What good, then, can I hope for, what result do I aim at, in these few notes jotted down haphazard? What is their purpose?

Well, if you have a sore, a really bad sore, you do not slap a plaster over it and let it go — refuse to look at it, do you? That would be a good way to infect the entire system. You open it and dress it frequently. You look all about for pus, you inject disinfectants; you do not try to hide, but to get rid of it, and it is only by fussing with it that you will succeed, however unpleasant the operation may be. So it is with this question. I want to show it to you in all its phases, in its worst aspect, however unsightly that may be. Architects themselves realize how bad it is, and are at work with disinfectants, so to speak. They are trying to purify their ranks, to have the State place some bar to the indiscriminate practice of all the riff-raff that invades those ranks; they are cultivating self-respect before demanding your respect; they insist upon competitions being justly and decently managed — many refuse to go into them at all; young men study more than they did a few years ago; our schools offer better training in that line; our work is of a higher order than it was a while ago; note even our Government buildings are vastly superior to what they were ten, yes, five years ago. The outlook is brightening well above the horizon.

I have shown you the sore, perhaps I have offended in making its unsightliness conspicuously apparent. Will you not aid in healing it? Give the devil his due; show some appreciation when it seems to be merited. Do not go out of your way to cast slurs upon us. At least do not place obstacles in the way of those who are doing the dressing, and five years from now I will paint you another picture in words, perhaps as poorly drawn as this, but under the far more pleasing heading of "The Profession of Architecture, a Fine Art."

AMERICAN ARCHITECTS PRIZE COMPETITION AT THE ECOLE DES BEAUX-ARTS.*

BY THEODORE WELLS PIETSCH.

THE competition for the prize founded by American architects in recognition of the advantages given them at the Ecole des Beaux-Arts is as follows:

PROGRAM.

A CONVENTION HALL FOR THE CITY OF NEW YORK.

The Presidential campaigns in America are prepared sometimes in advance by national committees in each of the forty-five States of the Union. The supposition is that one of the wealthy citizens of New York State, wishing to endow his native city with a great hall for public reunions, opens a competition to architects for the construction of a building appropriated to the needs of State conventions, and if used by those of the national conventions when the nomination of a Presidential candidate may take place every four years. With these conditions in view the principal assembly-room should be arranged to serve a double purpose:

First.—That of an auditorium, with a seating capacity of four thousand; and

Second.—To meetings restricted to members of the national convention, chosen by the forty-five States for the election of the President.

The necessary business offices will be provided for on a vast platform, and below that the speakers' desks may be located.

The hall need not be a hemicycle, such as thought best adapted to all parliamentary proceedings. Every liberty in choice of form and arrangement is given the competitors on this point, but the preliminary sketches should definitely determine the scheme proposed. Special entrances will be provided for the galleries, which are to be secondary and adjoining the offices and speaker's platform. The offices in connection with the public hall shall have separate entrances, and include six large rooms for the use of delegations, with a president's and secretary's office adjoining each; two rooms for the presidents of the national assembly, with reception rooms and dependencies, a hall of records, a library, with accessories, lavatories, water-closets, etc.

In front of the public hall or auditorium a vast lobby, preceded by vestibules or a peristyle in proximity to all the requirements necessary to great public gatherings, namely: A number of cloakrooms, several large buffets, reading and writing rooms for the press, postoffice, telegraph and telephone stations, and signal tower.

A terminus of the street railways, both surface and subway, will connect by stair flights and elevators to the vestibule or peristyle, and to the entresol as well, where the reception and dining rooms may be located.

All these different divisions should be provided with the necessary conveniences — waiting-rooms, lavatories, water-closets, etc. The general use of brick for construction, as customary in New York, is inferred, for stone and marble of foreign importation are only exceptionally employed. However, the donor seeks principally a construction of monumental character, and all architectural sculpture, statuary and political emblems suitable to the work may be used. The site provided for the building does not exceed two hundred meters in breadth or depth.

This somewhat curious program shows the usual effort made at the Ecole to give to the "Prix des Americanis" the touch of local color. Ever since the founding of the prize each year the subject chosen is supposed to be one appropriate to our needs and costumes, and expressive of our new civilization. At one time it was the twenty-story office building, or a blockhouse in Alaska, or a national monument to George Washington, or the interior decoration of a trans-Atlantic liner, etc., in which the author, usually one of the noted Parisian architects, and sometimes a

*This competition is open to Frenchmen only, and none over thirty years of age are eligible.

member of the Academy, shows, perhaps, a little more imagination than real knowledge of requirements, but offers, what is always welcome in France, a channel for thought and an opportunity to do something new.

The reproduction of the prize design gives some idea of the extremely novel character of the problem. M. Hulot was the successful competitor. His work has great simplicity in the general scheme, and much freedom in form. Only the upper portion of the tower seems a discordant note. With this exception the work shows a fine sense of harmony and proportion, and seems an admirable solution of the problem. The plan is broadly conceived and most frank and straightforward in expression. And as much may be said of the façade, in which the author has found a treatment most happily suitable to the purpose, and both extremely modern and characteristic. The composition of M. Duval is less fortunate in all these particulars, and while giving much evidence of careful study, yet the plan appears needlessly complicated and broken in silhouette, and the elevation rather pompous and heavy.

The problem in reference to all the designs is certainly curious, both as such and in the interpretation. An effort was made to find the most direct solution, as is customary in French methods, and there is no attempt to seek precedence in buildings of classic antiquity, or to adapt forms so conventional as to cramp the simplest expression of the program.

M. Paul Cret's "Bishop's Throne" won first place in the Rougevin competition. The subject is treated most effectively in the free use of Byzantine forms, and gives proof of much imaginative force, that is both brilliant in decorative effect and sober in line. M. Cret has been particularly successful in work of this order, and his twelve-hour sketches rank high at the Ecole. I shall take pleasure to refer to these at another time.

ARCHITECTS AS BUSINESS MEN.*

THERE exists a belief, as vague as it is general, and possessed of all the tenacity of an agreeable religious faith, that the practice of the architectural profession, that is to say, the designing of buildings and supervision of their construction, is a fine art; that it consists of certain mysticisms, executed largely with pencil and paper, and is governed by an intangible something held rigidly fast by fixed recipes, either of ancient tradition or of modern schools, which must not be contravened; that the architect is a fantastic dreamer, and ability in design and capacity for business are fatally antagonistic qualities, and impossible of friendly association in the same brain; that architects, in order to be good architects, must be steeped in an intoxication of ornamental forms, made respectable by old age; with minds almost closed against progressive thought, and above all, without disciplined mentality or ordinary business habits.

Also that an architect is in some manner a picture maker; one who can tell plausible lies in perspective, or in rendered elevations with accurately cast shadows, with equal facility, and that he may ignore every tenet of manners, customs or of common sense which all other men following any other profession or business, are bound to and do respect. In short, that the architect is a creature of moods and emotions, and as these elements have neither responsibility, quantity nor standard, he is, therefore, himself unaccountable, unsubstantial and unreliable.

This is pretty much a delusion, and although I am aware that it is a dangerous thing to disturb comfortable beliefs for the substitution of disagreeable facts—things which involve readjustment of personal philosophy, and contain a promise of work ahead, because the fallacies are harmful and the causes of conditions that are deplorable and injurious to the profession and its practitioners, and constitute obstacles to the progress of art which are otherwise insurmountable — they ought to be exploded.

The first fact is, that instead of our successful architects as a whole constituting a class of befogged dreamers, they are in reality fully as keen and of as large capacity in the business of money-getting as any other constituency in American affairs.

As we cast our eye over the personnel and work of the architects of the country, of whom it may be said that they have achieved success, we find the number of those successful by artistic qualities alone a minority, so small as to become relatively a negligible quantity. Upon the other hand a large majority have achieved worldly distinction as successful architects purely because of business capacity. In other words, the practice of architecture over which the profession, as such, has not control, has been a business rather than an art. In this connection it is perhaps proper to say that there is also a distinct class of practitioners who, owing their successes primarily to social position, make the simple error of ascribing their successes preferably to artistic merit. Of course, without the quality of business acumen upon their own part, or upon the part of friends or family, the presumed artistic merit would have remained long in obscurity. The only point made here is that these instances should evidently be connected with the majority of business successes rather than otherwise.

While there have been, and are, architects who adhere to the pet delusion before recited and others who have conveniently indulged it for business profit, there are also those who with great sincerity make not the slightest pretense that their successes are founded upon anything other than superior business ability. Of these it may be said that they have no delusions at all, and deceive neither themselves nor others. They were and are business men engaged in gaining money by practicing the business of architecture. They employed men of such artistic ability as were to be found, as their business demanded such, and paid them well. Now, there are those who affect to believe that there is something in this last condition which is wrong and reprehensible. I do not share this belief. I can not find reason to reproach those who achieve success because they are forceful business men, provided that they practice their business under fair and honorable methods and do not sail under false colors. I prefer to learn something from the evidence furnished by those examples of many of our architects whose names and works become familiar.

The deduction which I make is that the ordinary belief of a successful architect's composition is a delusion, and that business capacity on the part of the architect, under the organization of modern society, is a prerequisite to his success, and consequently to the progress of architectural art.

The reason for this is quite apparent. The architectural opportunities fall to those who are preëminent for business rather than artistic ability, and thus it is they who build the architecture of the country — good, bad or indifferent. The architect must be a business man first and an artist afterward.

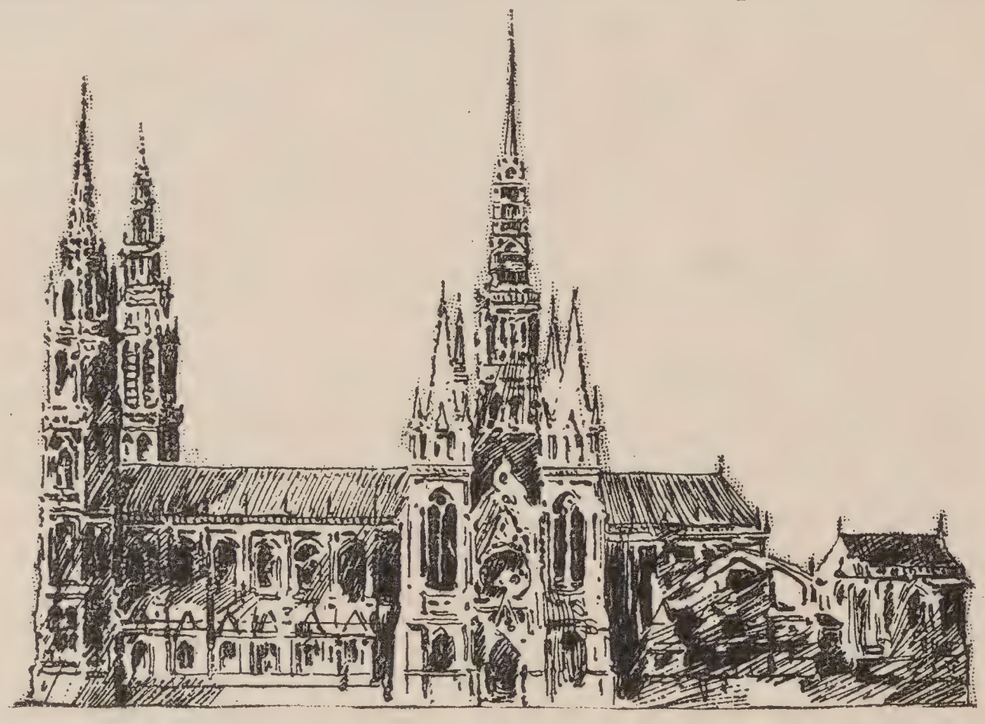
*Extract from paper read by Julius F. Harder, architect, of New York, before the New Jersey Chapter of the American Institute of Architects.

ORIGINAL DESIGNS OF SOME EUROPEAN CATHEDRALS.*

TWENTY years ago, after conversing awhile concerning the symbolical and grotesque in sculpture — we were in that immense workshop cabinet in the Rue Condorcet — Viollet-le-Duc showed me some of his admirable drawings, views traced with the hands of an expert, as well as delicately tinted studies and sketches, astonishing in their precision. Then, pausing some seconds before a superb design of his Cathedral of Paris, such as it ought to be, he exclaimed: "And when one thinks that there hasn't been a single cathedral, not a single one, I assure you, which has been completed as it was originally projected."

This assertion I have often remembered, and in recalling it I have thought how interesting it would be, if not instructive, neglecting details in order to simplify and bring general aspects into prominence, to give my readers a rapid view of "the cathedrals we shall never see."

First of all it must be said that cathedrals all of a piece, unique in style, are rare, and ought to be. To construct such, the work would have had to be done with inconceivable speed, and would have involved considerable pecuniary resources, especially at a time when each style of architecture had to be superposed upon previous styles, and when each century built such things according to the art formula with which it was familiar.



ROUEN.

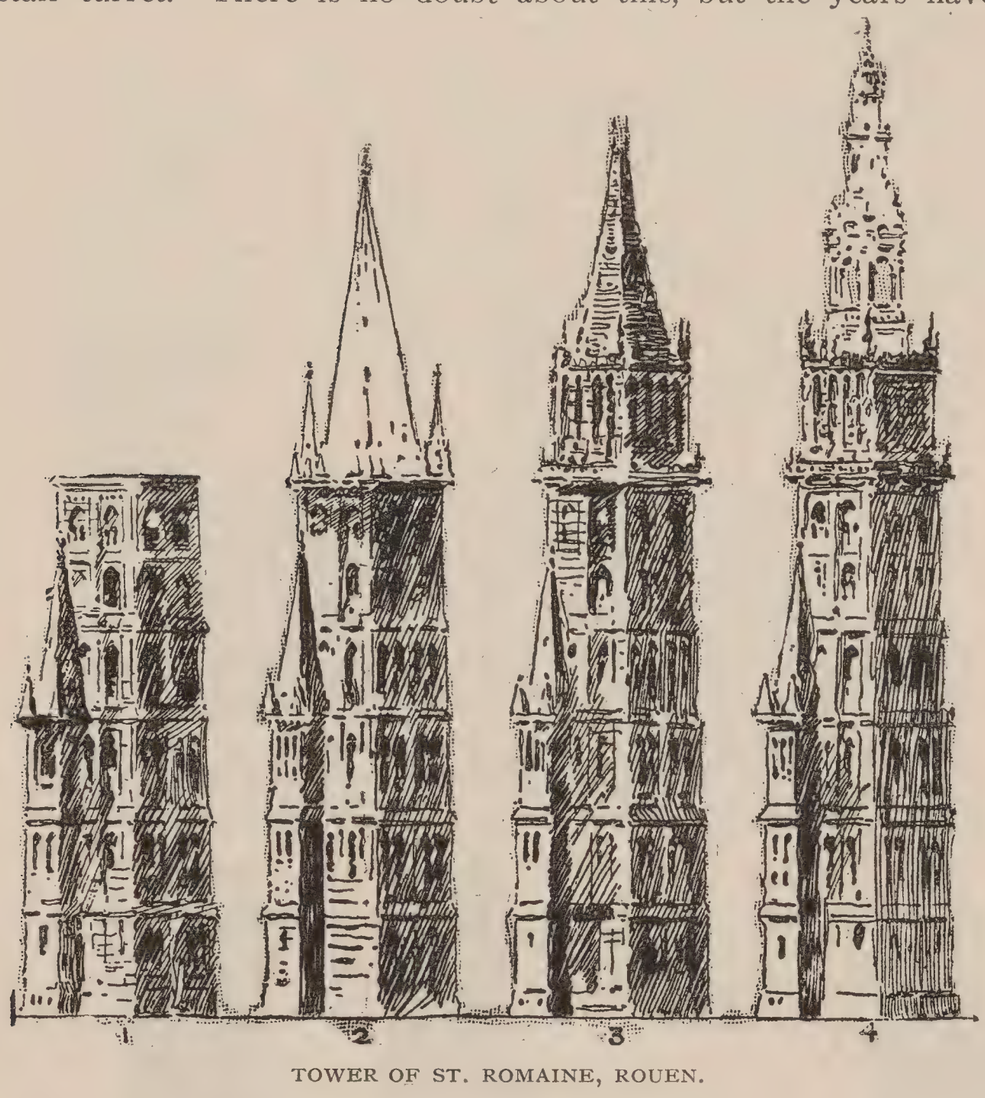
Let me familiarize the reader — by a detail from some particular church — from the façade of the Rouen Cathedral, for example — this principle of the superposition of styles which reigned up to the end of the eighteenth century. Let me remark in passing that in all the pictures here given, the darker surfaces show the building as it exists to-day, while the additions — the parts merely projected or not executed — are indicated by lighter surfaces.

Let us now glance at the tower of St. Romain, for a glance will suffice to show through what stages it has, or might have, passed. It is, in the first place, the primitive construction of the twelfth or thirteenth century, with a charming little stair turret

*Translated for the Boston *Sunday Herald* from *Le Monde Moderne*.

which breaks in a pleasing way the symmetry of one of the faces of the tower. Then the upper platform, having been damaged by a fire, was leveled as we see it, and the task of completing the tower was undertaken.

The plans of the original architect show it to have been the intention to crown the tower with a tall pyramid, flanked with four smaller pyramids in the style of that which completes the stair turret. There is no doubt about this, but the years have



TOWER OF ST. ROMAINE, ROUEN.

passed, and the resources needed to finish the tower have not been forthcoming. Here we reach the fifteenth century.

Now came the opportunity of the architect, William Poutifz. He built over the old stages a new, flower-decorated stage, ornamented with balustrades, pinnacles, arcades and statues whose richness of detail freely contrasts with the virile simplicity of the parts already constructed. But it is not yet completed.

This tower must be finished — must, in a word, be covered. Different artists are asked for their plans; for the moment it became a question of completing the tower with a campanile. Finally there is a long discussion, and final adoption of a pavilion with "hatchet-iron" roof decorated with crests and metal mountings.

But I am assuming this roof to have been destroyed at the beginning of the seventeenth or of the eighteenth century; and as the architects of those periods would never have restored it, one might have seen the tower of St. Romain terminated — as shown in the last of the four pictures — by a campanile of several stories, the one rising behind the other.

I give this as an example of the superposition of styles, especially in spires and bell towers, which so completely modifies the general aspect of cathedrals, and of which one gets many evidences at Chartres, Strasburg, etc.

We must now mention two cathedrals which, in a notable way, have avoided this superposition of styles. For the construction of one of them — that at Cologne — conscientious, learned and methodical artists have undertaken, pure and simple, the task, a task full of self-sacrifice, of carrying on the unfinished edifice toward completion.

They have worked according to the fastidious principles of the stonedresser who raises the old profiles anew, and has fresh blocks of white stone cut in order that they may take the places of the stone masses which the weather has darkened, and which get covered with incrustations until there is not a thousandth part of an inch left between one block and another.

The choir of Cologne Cathedral, begun in 1248, had been completed in 1322. The works had been interrupted in the sixteenth century, and I gave in these pages (article on Old Cologne, 1896), as well as in order to illustrate a chapter of "The Rhine," by Victor Hugo (national edition and illustrated popular edition), the aspect of this unfinished cathedral as it was seen by the great poet.

Then in the last century, from 1817 to 1880, the work went steadily on, so that to-day Cologne Cathedral, completed now not more than a few years, and Gothic from base to summit, rears toward the heavens its two immense stone spires nearly 520 feet high.

But this veritable *tour de force* of unity in style, affirmed here with such energy, was possible only in our epoch, and, after the development of archeological science, which is to be one of the characteristics of the nineteenth century.

Previous, then, to our era, such an achievement was impossible; and another cathedral — that of Orleans — furnishes the indisputable evidence of this. In 1562 the inhabitants of Orleans saw their cathedral devastated, and wanted to have it reconstructed.

So far, well and good. But by a *bizarrerie* not wanting in obstinacy, and it must be admitted, instead of asking the architects of the seventeenth and eighteenth centuries for plans of a new building, they insisted that these architects, abandoning the forms of art with which they were familiar, should reconstruct the cathedral with absolute exactness — should build them, that is to say, a Gothic edifice.

Now, at this period, nobody knew how to draw a Gothic building with exactness. This seems extraordinary, yet it is none the less true. One has only to examine a number of the most beautiful engravings from past centuries to see that the characteristic line of Gothic edifices was unknown then to the most clever experts in drawing — men who have always a tendency to apply the pilaster and entablature forms of their own epoch to edifices from previous centuries which they are supposed to "portray."

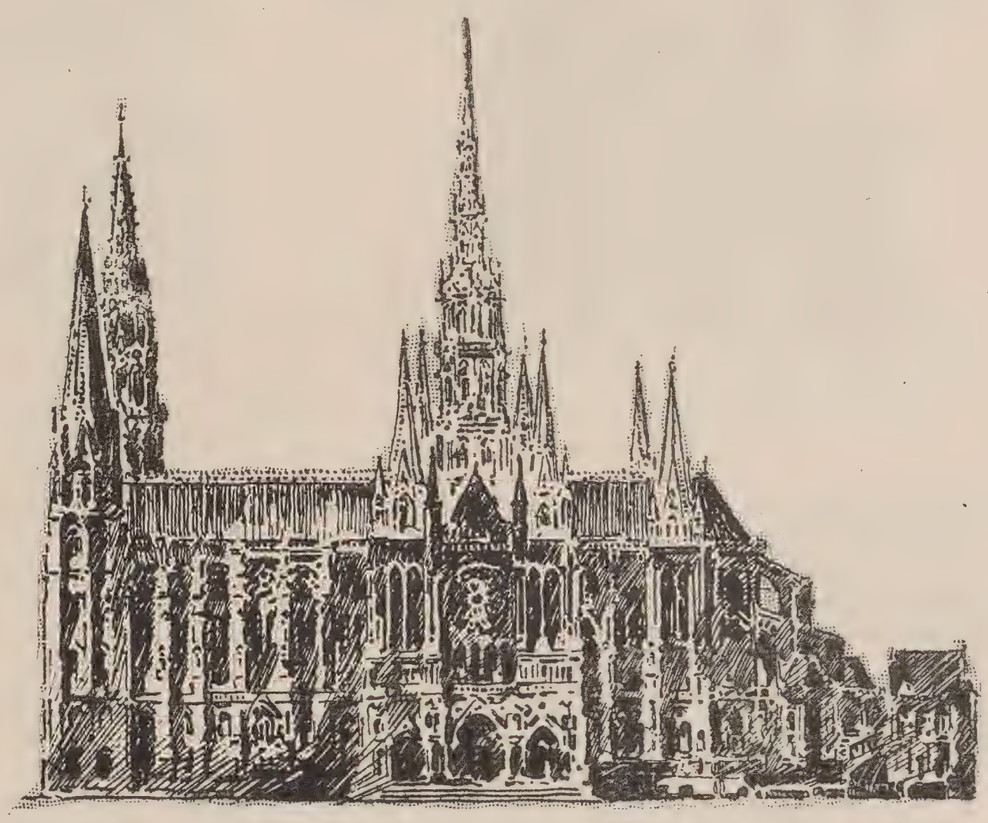
Thus the Orleans Cathedral is the most comical interpretation of the Gothic one can possibly imagine. The stout supporting pillars are transformed into pilasters with angular columns, while the ogive arcs — and what ogives! — rest upon the entablatures. The decorative arcades are out of proportion; the crests look like the stumps of trees; the tympans, with their childish rosettes, make one smile.

Is it not a hundred times better — as Victor Hugo has well said — that "great edifices, like great mountains, ought to be the work of centuries — that every fresh wave of the tide of time leaves its alluvial deposit, that each race adds its layer to the monument, that every individual brings his stone."

So much said, let us now show, by the comparison of several façades, how certain cathedrals would look if we could see them completed. Let us begin with the Cathedral of Laon. It is one of the most beautiful edifices of the eighteenth century, and it ought to have as many spires and bell towers as the cathedral at Rouen.

The drawing of the façade alone clearly indicates that the towers, with the open buttresses and silhouettes of animals standing out against the sky in so decorative a manner, are not yet finished. A petty balustrade has been carried round the platform; it was the intention to complete this gate, virile in its simplicity, with an absolute symmetry, and to do this by constructing two pyramids, whose corner bell-turrets should rest on buttresses decorated with the figures of colossal bulls.

Nor does the Cathedral of Amiens look as it ought to look. Here the richness of the façade is admirable. Less sumptuous than the one at Reims, yet showing a beauty of line at once more robust and more elegant, the façade ought to have two towers, and these, as one sees in advance, should be unlike. To-day, the platforms below the balustrades are protected by little roofs; and



CHARTRES.

little conical or sloping tops decorated with effects in plumbing surmount the small stair turrets.

But if one thinks of the two towers being completed — either in the fourteenth or in the fifteenth century — starting from foundations already existing, the glittering outlines of the added floors, rendered still more delicate by contrast with the robust buttresses which flank the gates, would have given to the Cathedral of Amiens an aspect of incomparable richness.

Another unfinished cathedral is that of Strasburg. The spire which is wanting to it was greatly needed. Certainly we are accustomed to the existing outlines. The minster, with a spiral staircase 46½ feet high, penetrating the vapors of the morning, gives to the front of the edifice a characteristic outline; yet it is none the less true that a pendant is needed to this spire from the fourteenth century.

If this pendant had been constructed in the fifteenth or sixteenth century, it would probably have been higher than the "minster." For it is an almost constant law that each century seems always to wish to surpass the preceding century, and prob-

ably the new spire would long ago have surpassed the towers of Cologne Cathedral. But unfortunately it does not exist and will never exist.

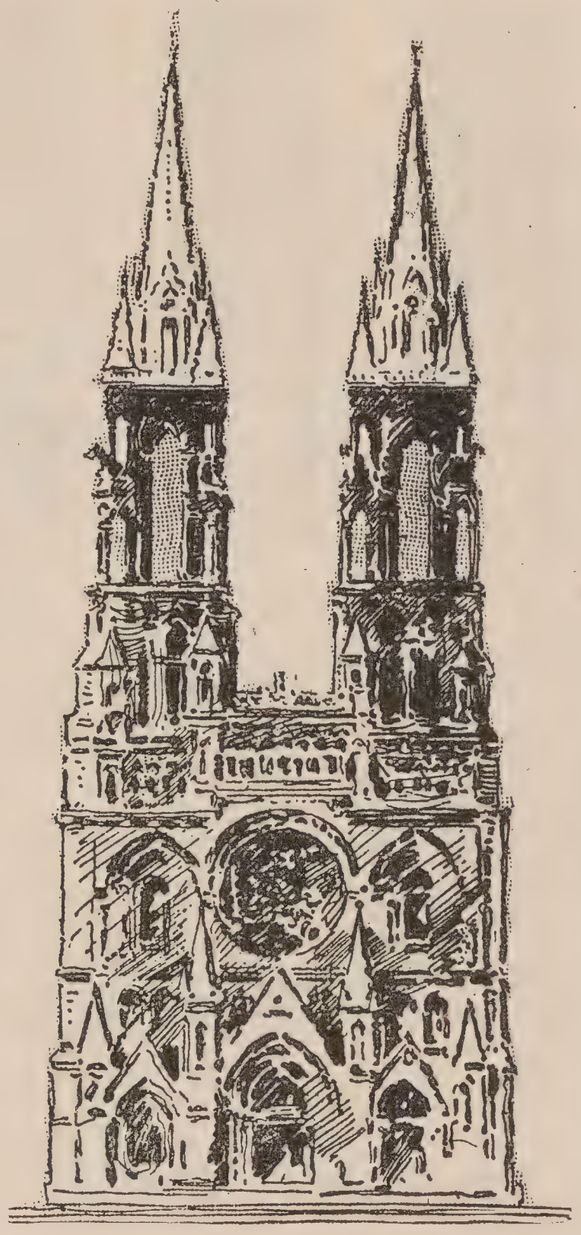
If one views the cathedrals in profile — especially those which ought to have several spires or bell-towers — one will be struck with the change in the appearance in those great edifices. I began by speaking of the superb drawings of Viollet-le-Duc. The eminent architect has in fact drawn a façade of the Paris Cathedral and a dainty view of the cathedral at Reims, which give a marvelously exact idea of the aspect that ought to be presented by these cathedrals that we shall never see.

"If the façade of the Notre Dame of Paris," he used frequently to say, "is very handsome, one must recognize nevertheless that everything had been so well prepared for the coming of stone spires that one may even regret their absence. There is in the construction of the towers a force which is not justified, since they support nothing. How elegant their pillars, so cleverly planted, their great bays, ending in virile archivolts, and this whole structure, a trifle heavy for its summit — how elegant would all have been if the spires had been built."

All this is perfect, but it does not prevent this from happening

STRASBOURG.

AMIENS.



LAON.

that if some fine day one were to see the scaffoldings go up and workmen begin the construction of stone spires, there would be such a fracas in the clan of certain pretended amateurs and archæologists that the audacious architect who would attempt to lend himself to such exigencies would have to flee, and be quick about it.

The public does not care to be disturbed in its habits. This was shown some years ago, when the master, Falguiere, had erected on the Arc de Triomphe a model of a triumphal car drawn by four horses magnificently outlined against the light of the setting sun. The grouping was pretty; though certain lines needed retouching, as was admitted by the sculptor himself.

Nothing came of it. The model was allowed to rot, to fall to pieces, and finally to descend from its perch to the ground. The Arc de Triomphe remained as it is to-day, without being crowned, and this for the reason that the public is accustomed to see it thus, and not wanting to change its habits, turned its back disdainfully upon the artist.

It would be the same as regards the completion of the Cathedral of Paris; nevertheless, according to the idea of Viollet-le-Duc, this building of the thirteenth century ought to have had its façade terminated by towers from the fifteenth or the sixteenth century, even by campaniles with domes and with small columns from the seventeenth and eighteenth centuries. Picturesque cathedrals are not constructed to displease the artists.

From this point of view — and it has been said a hundred times, and with reason — the Cathedral of Rouen is one of the most picturesque cathedrals it is possible even to dream of. Consider its features.

The structure round of the choir is from the twelfth century: the nave and the choir are of the thirteenth; the gables of the transepts represent the fourteenth; the façade from the sixteenth, superposed on a façade of the thirteenth, is flanked by two towers, one of the twelfth, the other of the fifteenth century.

Moreover, the cathedral is not yet finished — far from it. The Cathedral of Rouen, which we shall never see, ought to have seven steeples. "Seven steeples!" certain critics will say. "Very improbable!" Yet it will be presently seen that Reims ought to have had eight bell-towers and Chartres nine. Nothing is easier, not to justify these steeples, but, as one may say, to see them finished and as they ought to be.

As for the façade, the St. Romain tower, which has already served as an explanatory type, ought to appear with a campanile of the sixteenth or the seventeenth century, replacing the slate roof that has been spoken of. As for the tower of Beurre, it lacks a pyramid of open stonework with hooks on the edges.

The gates of the two transepts show the lower stories of the four pyramids, which ought to flank the side gates. So far as the central tower is concerned, its stone foundation of 1353, destroyed by fire and repaired in 1514, was from 1544 surmounted by a spire in wood and lead, constructed by Robert Becquet, and set on fire by lightning in 1822. Since then this Renaissance spire has been replaced by a metal spire.

The Reims Cathedral would also have been very imposing with its eight steeples. And as for this. it is impossible to say that it is much better to-day than it would be had it been completed. The towers of the façade, now 260 feet, would be nearly twice as high had the spires been built.

Though the pyramids and the tympans are wanting, this cathedral, seen in profile, seems even more incomplete than the Cathedral of Paris. Let us add to this the four spires of the transepts, the central spire, and the still existing small spire at the top of the choir, as well as this corner steeple, about fifty-six feet high, whose base is formed by caryatides, in the attitude of punishment, and we shall be forced to admit that, among celebrated cathedrals, Reims is one of those which would gain the most by being seen thus complete.

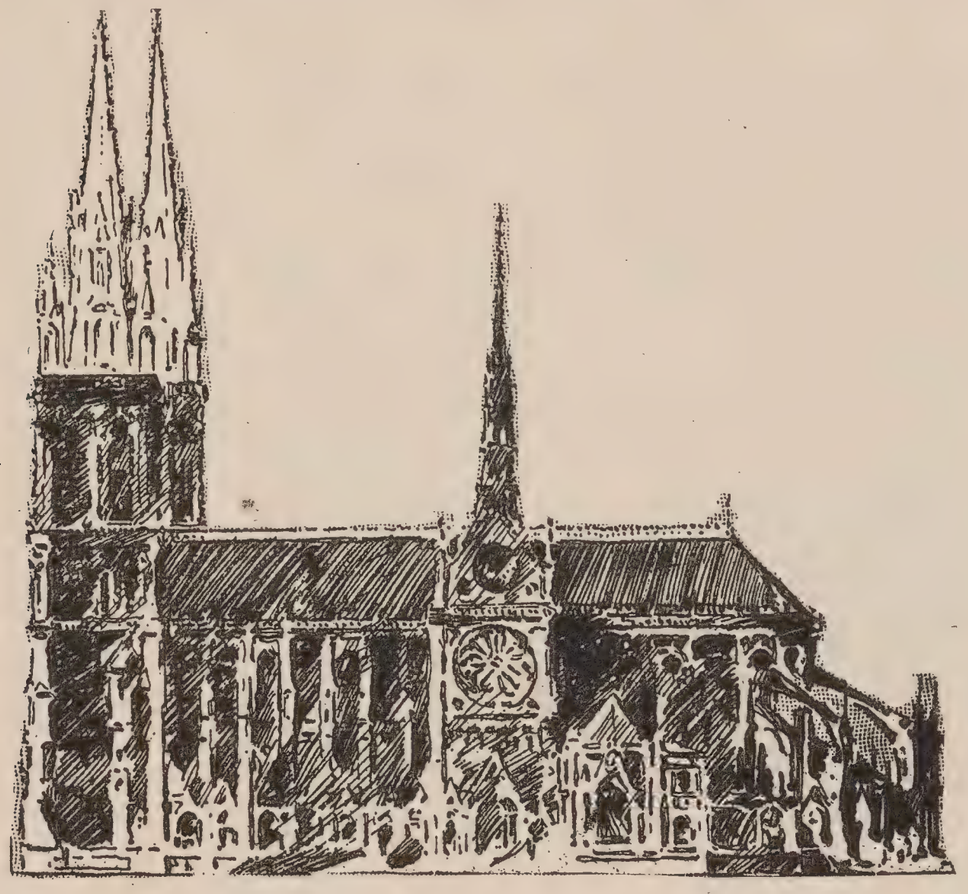
As to spires and steeples, particularly as to central spires, it must be said that, in restitutions of this order, it is not permitted to hesitate — I do not mean in regard to proportions; they impose themselves by the relations of the whole — but regarding the mode of construction.

The early architects, lacking money, have hesitated, they tell us, in presence of the danger of loading down the isolated transept pillars — a terrible example of which was given at Beauvais. Often these central spires were not built, but were replaced by wooden spires covered with lead. These, in spite of their considerable weight, were far from burdening the lower parts of the structure, as would have occurred with a spire of stone.

Yet it must be added that, if these same architects had had the needed time and resources to erect, in constructions whose original plan was consistent with steeples with transepts, these spires terminating the masses of masonry, buttressing isolated pillars, would have made spires of stone much less dangerous. The Gothic edifice being, by its very excellence, a methodic structure,

reasoned out and equilibrated in its proportions, it was necessary to proceed in an orderly fashion, and erect successively, conformably to necessities of stability, these masses at once necessary and decorative.

Concerning the Cathedral of Chartres, which one sees to-day only with two steeples — marvels in their way, it is true —



NOTRE DAME OF PARIS.

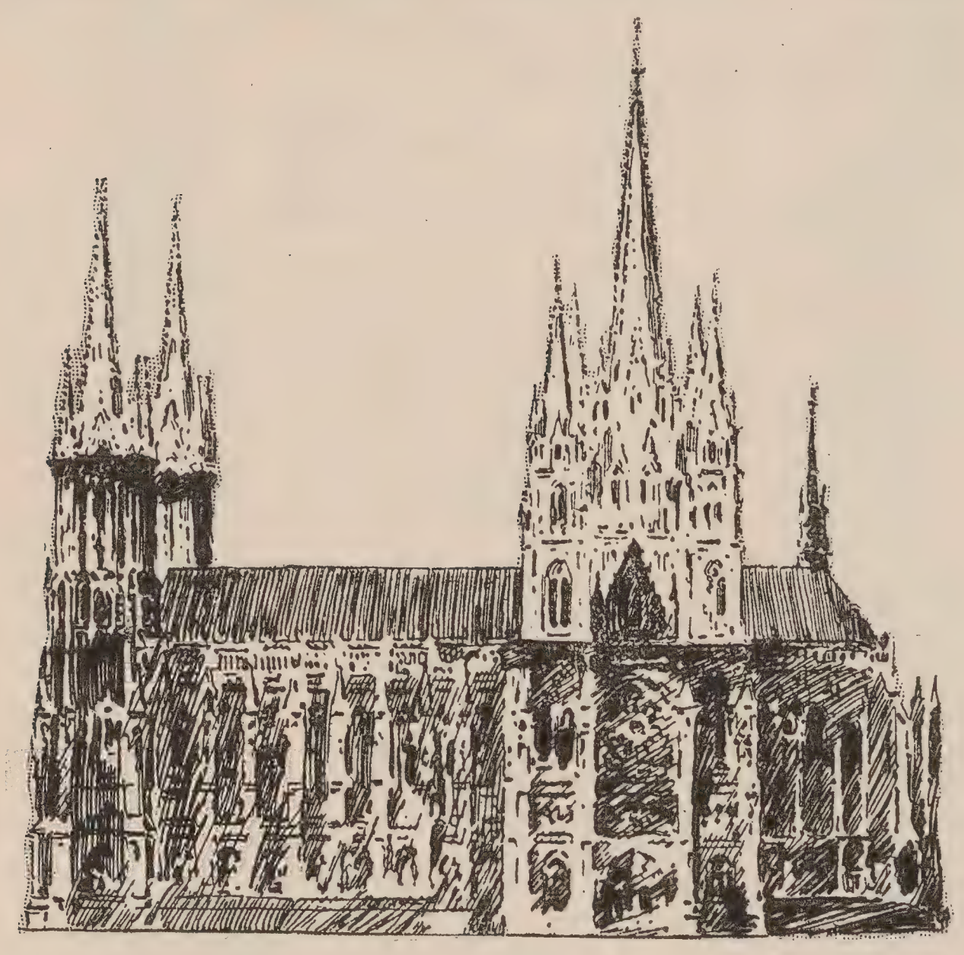
steeples that stand out with splendid outlines in the landscape — what would have happened had its nine bell towers been built?

The height of the old steeple, 327 feet, is exceeded by that of the new one, about 354 feet; the four steeples of the transept, above all the two bell towers rising from the base of the choir, would have had proportions less magnificent. Yet the central spire would certainly have exceeded the "minster" of Strasburg, if not the steeples of Cologne.

But the marvel of marvels, especially from the point of view of picturesqueness, and that is, perhaps, the least negligible of all, is the Cathedral of Beauvais. Not because it ought to silhouette itself against the sky as a forest of spires or steeples, but simply by its dimensions, by its fantastic proportions, this building, if completed, would be simply the queen of cathedrals.

Everybody knows that only the original choir exists, and this is higher than that of Cologne. It dates from the thirteenth century, and is 229 feet high; the two transepts were built between 1500 and 1537, using the same scale.

I have placed this choir in juxtaposition with the present façade of the Paris cathedral. A glance shows the differences of proportion. The two square towers of Notre Dame could shelter



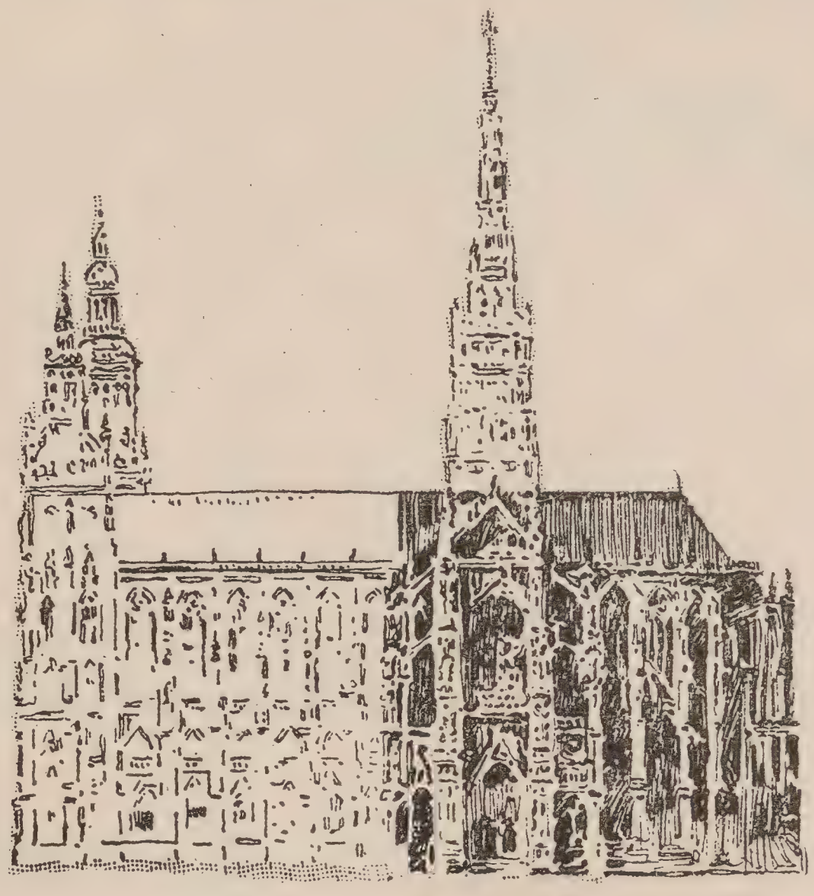
REIMS.

themselves beneath the roof of Beauvais, like two simple soldiers going into their sentry box.

One hardly dares to dream the prodigious effect which would be wrought by a cathedral erected in accordance with the same dimensions. The central spire, 153 feet, higher than the steeples of Cologne, has existed — that seems hardly credible — but not for long, it is true. This spire, due to Jean Vast, whose lantern was visible from the interior of the cathedral, collapsed in 1573.

Certainly the Beauvais Cathedral would have been completed in the purest renaissance style, since the transepts date from 1537; certainly the towers of the façade would have been of the seventeenth, if not of the eighteenth, century — one of them, at least. The Cathedral of Beauvais would have been a work of centuries; it would have been "like mountain," in the true sense of the word, on which one could have placed whatever structure he cared to erect.

Such, then, are the cathedrals as they might have been. Those cathedrals which at the bottom of their hearts by the populations of a country are always beloved, as Viollet-le-Duc has frequently been in the habit of saying — cathedrals which are at once for the ignorant the last vestiges of superstition and barbarism; for dreamers an inexhaustible source of hollow phrases concerning ogives pointing to heaven and effects of lace in stone; for architects, structures admirable in their kind, reasoned out in their proportions, clear of outline and precise; and for artists, let me add, a perpetual enchantment, with their numerous spires and steeples, steeped in the morning mists or proudly casting their strong dark lines in silhouette against the empurpled splendors of a shining sunset.



BAUVAIS.

SHEET METAL AS A BOAT-BUILDING MATERIAL.

THE use of metal in the construction of small pleasure boats has been brought to its perfection, and in this the word "pleasure" in the ownership of such a boat becomes a fact. For it is always "in commission." It is almost impossible to injure such a boat by ordinary use and its air-tight compartments make it perfectly safe under all circumstances. The handsome catalogue just issued by W. H. Mullins, of Salem, Ohio, to whom is due the credit for this great innovation in boat building, displays the many different styles in which pleasure craft is made, from the incomparable side-oared canoe to the yacht dingy and the only perfect ducking boat made. The company, besides supplying canoes and hunting boats to every resort on the American continent, are sending them to the most distant countries. Recent orders from St. Peterburg; Madras, India; the Soudan, and other foreign points, show the extreme adaptability these metal boats have to all climates and all conditions. In all the sheet-metal work done by Mullins, and architects know there are few problems in the manipulation of sheet metal that can not be successfully solved by these works, there is none that in perfection of adaptability to the purpose can compare with this introduction of sheet metal into the ancient art of boat building.

THE SUPERIOR COUNCIL OF PUBLIC HYGIENE IN FRANCE.

THE minister of public works having submitted to this body a series of questions concerning the advisability of substituting zinc white for white lead in all Government works, the council formulated the following conclusions:

"The substitution of paints based on oxide of zinc for white lead paints is entirely desirable from the point of view of hygiene.

"The substitution appears to be feasible in the great majority of painting work; and consequently the state executives would set a salutary example and would perform a very useful service to hygiene in ordering, wherever it may be possible, the substitution of zinc white for white lead in work executed on account of the administrations."

The Consulting Committee of Hygiene and Utility of France, on March 20, 1901, issued an edict that the use of white lead should be interdicted, an edict with which all the Government departments and most of the municipalities have complied.

ASSOCIATION NOTES.

NEW JERSEY ASSOCIATION OF ARCHITECTS.

A bill has been passed licensing architects in the State of New Jersey and a State board of architects has been appointed. The movement was started three years ago and passed the Senate and House, but, like the bill in New York State, was vetoed by the Governor. The bill was again taken up this year, and was successfully passed and signed by the Governor.

ARCHITECTURAL LEAGUE OF AMERICA.

The fourth annual convention of the Architectural League of America will be held at Toronto, Canada, on May 29, 30 and 31. The League will be entertained by the Architectural Eighteen Club, of Toronto. The main lines of discussion of last year will be followed at this convention, and papers will be read and special attention given to the discussion of municipal improvement, architectural education, etc.

CHICAGO ARCHITECTURAL CLUB.

The annual meeting of the Chicago Architectural Club was held on May 5, about forty members being present. The proceedings were opened by the address of the president, followed by the report of the secretary and the treasurer. The treasurer, Adolph Bernhardt, who has occupied the office for two years, has made a notable record in the office, and received a special vote of thanks from the club. The moneys handled during the year in club expenses amounted to about $2,000. The election of officers indicated a determination in the club to place in charge of its affairs men of energy and business ability, and a number of carefully chosen candidates were presented for each office.

The officers elected are: President, Arthur G. Brown; first vice-president, Harry J. Edbrooke; second vice-president, W. J. Beauley; secretary, Jules Benedict; treasurer, Harry C. Starr. These officers and Max Dunning and Jervis R. Harbeck constitute the Executive Committee.

The club can be congratulated in its choice of officers, and as each one is chosen for his fitness for the office and all are earnest in their desire for the continued success of the club, the future of the organization is bright and deserving of the coöperation of every member.

DETROIT ARCHITECTURAL CLUB.

At the annual meeting of the Detroit Architectural Club, held on April 14, officers for the ensuing year were elected as follows: President, Cheri Mandelbaum; vice-president, G. H. Ropes; secretary, Edward A. Schilling; treasurer, John J. Frauenfelder. Directors, John J. Gillard, Adolph Eisen and V. Pottle.

The reports of the officers and committees showed the club to be in a good standing.

At this meeting the criticism by F. B. Stratton, architect, on the club's competition for a permanent bandstand at Belle Isle was announced, awarding Louis W. Klei first mention.

On Tuesday following this meeting, the Entertainment Committee arranged for a theater party, after which a lunch was served at the Hotel Richter.

On Monday, April 23, a special meeting of the directory was called, at which the committees in charge of the club's work were selected:

Class Committee — G. H. Ropes, Chairman, Edward A. Schilling, V. Pottle.

Entertainment Committee — John J. Gillard, Chairman, Fred Barnes Ireland.

Publicity Committee — Adolph Eisen, Chairman, Louis W. Klei, Hans Gehrke.

House Committee — John J. Frauenfelder, Adolph Eisen, John Mayer.

The Class Committee decided to have a sketch class in water-color for the summer months, every Saturday afternoon.

NEW PUBLICATIONS.

"PRACTICAL DRAUGHTSMEN'S WORK," by Paul N. Hasluck (London: Cassell Company, 1901), is a book not intended for experienced draftsmen, but for beginners. It is apparently well adapted for its purpose and gives detailed information, with examples, of value to those needing such assistance.

ORNAMENTAL IRON AND BRONZE (The Winslow Brothers Co., Chicago).—This is a large quarto volume of 272 pages devoted entirely to photographs and sketches of ornamental iron and bronze work executed by the Winslow Brothers Company. It is a trade publication and one of the most elaborate of its kind that we have ever seen. While it is intended primarily to represent the interests of the firm above mentioned, yet it serves a purpose far more important than that, in preserving a record of the most beautiful and substantial examples of work in metal that have graced modern architecture. The grouping together of all these photographs of work actually constructed in cities literally "from Maine to California" is of inestimable value to the profession, for it affords at a glance both perspective and detail of the prevailing styles in ornamental metalwork as employed by the leading architects of our time. The arrangement of the work is such that the illustrations are grouped by subjects. Among the most important of these are the following: Store fronts, entrances and canopies; bronze entrance doors and gates; stairs; elevator enclosures; elevator cars; grilles; counter railings and screens for safety deposit vaults; electroliers, etc.; fences and gates; mausoleum work; bronze tablets, signs and bas reliefs; fireplace fittings and miscellaneous pieces. Seven photographs are devoted to illustration of the façade of the United State Exhibit in the Mines and Metallurgy building at the Paris Exposition of 1900. It is characteristic of work of this kind that it needs no description. It is like any work of art in that it speaks for itself. Consequently no text accompanies the illustrations in the book. Possibly this is unfortunate in that it deprives the reader of such aids to a thorough understanding of the illustrations as could have been readily given in a few well-chosen words, but on the principle that good wine needs no bush, the illustrations stand alone. They will be readily understood and appreciated by the architect, who is familiar with modern design in iron, and will possibly be more effective than if obscured by too effusive description. Justice to the photographer, engraver and printer demands praise for the excellence of their work. The illustrations are the best that the combined art of the three is able to produce. In some important respects these pictures are far more satisfactory than an actual inspection of the work. They bring down to near view what often is inaccessible in the completed construction, and they show light and shadow where most needed to bring out detail and character. The work of the Winslow Brothers Company was awarded eight medals and eight diplomas at the World's Fair of 1893, an award being made on each entry, as follows: Large hand-forged gateway; hammered-leaf wrought-iron work; iron stairs; railings; newels; duplex electrotyping on iron; metal mantels and attachments; elevator enclosures. They received the gold medal at the Trans-Mississippi Exposition at Omaha in 1898; and at the Paris Exposition of 1900 the Grand prix, two gold medals and three "honorable mentions."

MOSAICS.

THE final details of the merging of the P. & F. Corbin Company and the Russell & Erwin Manufacturing Company into the American Hardware Company have been completed at New Britain, Connecticut, with Philip Corbin as president; Charles M. Jarvis, first vice-president; George J. Laighton, second vice-president; A. J. Sloper, treasurer, and Theodore E. Smith, secretary.

THE special partnership which has existed since the death of Dankmar Adler between his son, A. K. Adler, and S. A. Treat, expired April 30, and Mr. Treat, retaining his offices, Mr. A. K. Adler will continue practice with offices in the Monadnock block, Chicago. Mr. Sidney J. Adler will act as superintendent for A. K. Adler. It is gratifying to see the name of Adler still upon the rolls of practicing architects, and every member of the profession will join in wishing the sons of Dankmar Adler the greatest success.

THE following is one of the latest and most important legal decisions regarding extra work on contract jobs: "Specifications for a building contract provided that no extra work should be allowed except on a written order from the architect, approved by the building committee, and that on any alterations or changes the character and valuation of the work should be agreed upon in writing, signed by the owner and the architect and the contractor. The latter on verbal instructions from the architect, and without the knowledge of the building committee, continued the foundation walls eighteen inches higher than specified. It was held that he could not recover for his extra work.—*Gray vs. La Société Française.*

OUR ILLUSTRATIONS.

Residence at San Francisco.

Two residences at Los Angeles, California. Hunt & Eager, architects.

Hotel Angelus, Los Angeles, California. John Parkinson, architect.

Bishop's Throne. First prize design in Rougevin competition, Ecole des Beaux-Arts. By M. Cret.

Reception room in floral establishment for E. Weinhoeber, by Hill & Woltersdorf, architects, Chicago.

Residence of Frank R. McMullin, Ravinia, Illinois. Hugh M. G. Garden, architect. Exterior and interior views are shown.

City Hall, design and plan. First prize design in the American architects' prize competition of the Ecole des Beaux-Arts. By M. Hulot.

Residence for George H. Daggett, Minneapolis, Minnesota. Harry W. Jones, architect. Exterior and interior views are shown.

Photogravure Plate: Residence of P. J. King, Chicago. George W. Maher, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Apartment building, Chicago.

Residence of J. H. Hoelscher, Chicago. George W. Maher, architect.

Residence of H. W. Farnum, Chicago. Wilson & Marshall, architects.

Residence of Frederick Bartlett, Chicago. Frost & Granger, architects.

Presbyterian Church, Oak Park, Illinois. W. G. Williamson, architect, Chicago.

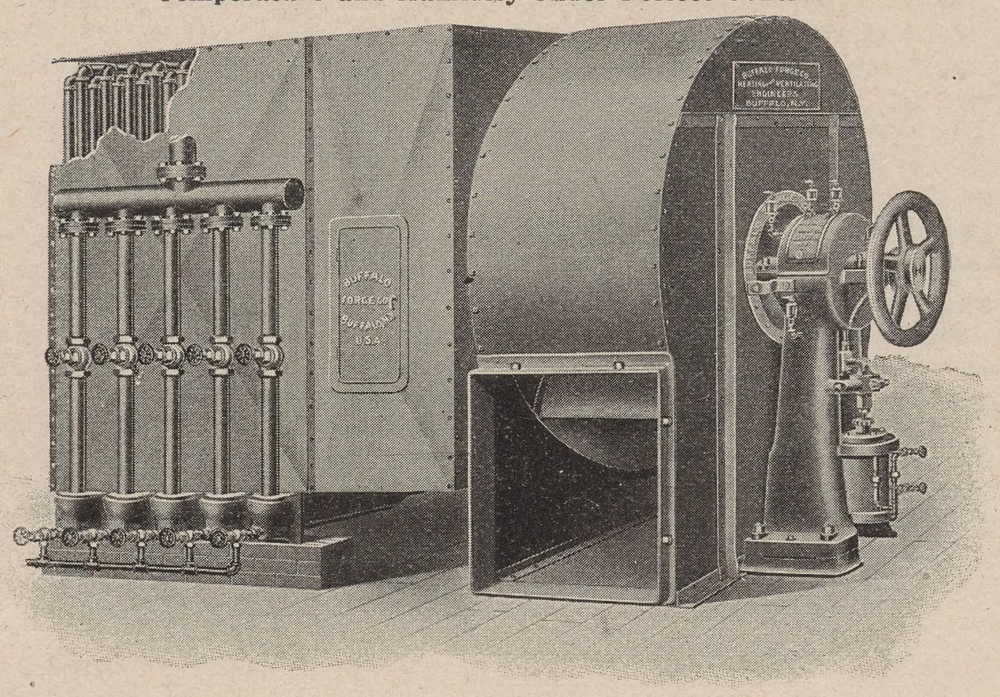
Residence of Architect Horatio R. Wilson, Chicago. Wilson & Marshall, architects.

BUFFALO STEEL PLATE FANS

FOR

Heating and Ventilating

CHURCHES, SCHOOLS, THEATERS, FACTORIES, ETC.
Temperature and Humidity Under Perfect Control



Steel Plate Steam Fan, Drawing Through Heater

Buffalo Forge Company

BUFFALO, NEW YORK

NEW YORK OFFICE
39 Cortland Street

CHICAGO OFFICE
22=24 West Randolph Street

The improved Shingle Stain and preservative. Imparts an artistic finish to shingles and prolongs their life by penetrating the pores of the wood and retarding decay.

SHINGLETINT is made in all desirable shades, is easily applied, the colors are permanent, and money is saved by its use.

Full information and finished samples of wood mailed free for the asking.

BERRY BROTHERS, Limited
Varnish Manufacturers, DETROIT, MICH.

NEW YORK BOSTON CHICAGO
CINCINNATI PHILADELPHIA
ST. LOUIS BALTIMORE SAN FRANCISCO

Old Style Tin

M F Roofing Tin is the original old-style roofing tin—made entirely by hand labor from perfect black plates and the greatest amount of pure tin and new lead.

MF Roofing Tin

has been used since the early part of the Nineteenth Century in Great Britain and America, and covers a great number of important buildings in this great territory, where it has lasted more than 50 years. Specify M F Roofing tin in your building estimates.

or Write to W.C.CRONEMEYER Agt. CARNEGIE BUILDING PITTSBURG, PA.

For Free Book on Roofing.

AMERICAN TIN PLATE COMPANY. NEW YORK.

"Big Four" Route.

CHICAGO

TO

INDIANAPOLIS,
CINCINNATI,
LOUISVILLE.

SOUTH and SOUTHEAST

THE SCENIC LINE TO

Hot Springs, Va., and
Washington, D. C.

Via the

Chesapeake & Ohio R'y.

J. C. TUCKER, G. N. A.
234 Clark Street, CHICAGO.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXIX. ADVERTISERS' TRADE SUPPLEMENT. No. 4

YANTACAW CHEMICAL FIRE EXTINGUISHER.

manufactured by the Yantacaw Manufacturing Company, of Philadelphia, is the simplest, most practical and most efficient fire fighting apparatus in existence, both for private residences and public buildings, as well as for departmental use. These extinguishers consist of a cylinder into which is inserted a perforated metal cartridge filled with the chemical in crystal form, which cylinder is to be attached to any ordinary water supply pipe so that the water upon entering the cylinder flows through and dissolves the chemical in the cartridge and leaves the nozzle of the attached hose as a perfectly saturated chemicalized stream. The chemical used in the Yantacaw is a new invention and possesses marvelous extinguishing powers. While all other extinguishing devices rely upon generating a gas with which to blanket the fire and thus, by excluding the oxygen, smothering the flame, the Yantacaw forms no gas in the cylinder whatsoever, but extinguishes the conflagration by chemical reaction. The stream from the Yantacaw sets free a chemical element which possesses a marvelous affinity for oxygen, and thus, as soon as the stream reaches the fire, this element, being set free, combines with all the oxygen in its immediate neighborhood, taking in not only the flame itself, but also from the surrounding air and all material with which it comes in contact. Besides this, as a secondary consideration, there is also a certain amount of blanketing gas formed which, in conjunction with the small but steady stream of water, of course greatly amplifies the extinguishing powers of this apparatus. Neither the chemical nor the gas is injurious in any manner, either to the person or the finest fabrics, as the chemicalized water may be drunk with impunity and if applied to any fabric whatsoever will leave no stain other than would be caused by plain water. As the chemicalized stream (which it is advisable to use in the form of a spray from a patent combination nozzle furnished with every Yantacaw Extinguisher) is so small but withal so powerful, the damage done by the water has been reduced to a minimum. One quart of the chemicalized water will extinguish two hundred feet of flame area in one second. Every Yantacaw Apparatus is furnished with fifty feet of hose, made especially for this purpose, and a reel to hold same when not in action. While at rest, both reel and hose can be swung close against the wall, thus occupying but a small amount of space, while the slightest pull on the hose will immediately unwind same and swing the reel into the proper position for allowing free play to the hose. The company, whose main office is at 600 Land Title building, will be pleased to make a test at their expense of these extinguishers for any one desirous of personally investigating the efficiency of the Yantacaw Chemical Fire Extinguisher.

TRADE NOTE.

THE ability of the American engineer to design steel structures of great strength and pleasing architectural effect is shown in the eight half-tones on the handsome souvenir mailing-card issued by the Joseph Dixon Crucible Company, of Jersey City, New Jersey. The card is a piece of artistic advertising on the part of the company, and will prove of decided interest to constructing engineers and architects, to whom it will be sent on request. Dixon's Silica-Graphite Paint, which protects these structures from corrosion, has been very extensively used in the South, West and seacoast sections of the United States, also in Mexico, Australia, China, Japan, West Indies and Philippine Islands, and has proven its protective and wearing qualities in all climates.

ORNAMENTAL CASTINGS—CEMENT.

An excellent feature in building material, which, while long used in the old world, is now being introduced to the West. This is the adoption of ornamental castings for outside decoration made from portland cement. It is well known that nothing is more durable, and the new system of hardening immediately after casting renders these castings perfect for use in either dry or damp climates. They are prepared in any desired design or style, the same as stone or terra cotta, and possess the advantage of cheapness. George Niemann, of 464 West Erie street, Chicago, makes this a specialty.

Board of Examiners of Architects of the State of Illinois.

N. CLIFFORD RICKER, President, Urbana.
PETER B. WIGHT, Secretary and Treasurer, Chicago.
WILLIAM H. REEVES, Peoria.
FRIDOLIN OSWALD, Alhambra.
HARRY B. WHEELOCK, Chicago.

Board Room and Office of the Secretary and Treasurer, 1112 Chamber of Commerce building, Chicago.

April 29, 1902.

NOTICE IS HEREBY GIVEN to all persons desiring an examination for license to practice the profession of architecture in the State of Illinois, under the provisions of an act to provide for the licensing of architects and regulating the practice of architecture as a profession (approved June 3, 1897, and amended April 20, 1899), that applications will be received at all times on the blanks prepared by the Board, with affidavit attached, copies of which will be furnished on application.

The first regular class examination for 1902 will be held at the University of Illinois, Urbana, on June 18, 19 and 20. Applicants will receive the time-table of exercises in due time after their applications are filed. Application for this examination must be filed at the Secretary's office at least one week before it commences.

At a regular meeting of the Board, held March 14, the following changes were made in the rules of the Board: The last sentence of Rule 6 to read as follows: "This rule is to apply only to architects of acknowledged high standing, who are known by reputation to members of the Board, and who have practiced the profession of architecture exclusively for five years previous to making application for examination for license." Rule 10 was amended by striking out the words "the University of Illinois shall," and inserting in place thereof the words "*any recognized school of architecture may at the discretion of the Board.*" Rule 8 was amended by striking out the words "residing in other States."

By order of the Board,
PETER B. WIGHT,
Secretary.

LAKE
HOPATCONG
IN THE
HIGHLANDS
OF
NEW JERSEY
A delightful resort, 1,200 feet above sea level; reached in 80 minutes from New York by fast express trains over the Lackawanna Railroad; cool, dry and invigorating; every facility for camping, fishing, sailing, automobiling; modern hotels.
Tourists visiting New York during the summer will find Lake Hopatcong a convenient headquarters for their trips to town.
Write for "Lakes and Mountains," a little book telling about Lake Hopatcong and its hotels and boarding houses, as well as about other resorts on the Lackawanna Railroad.
Address: T. W. LEE,
General Passenger Agent, New York City.
Lackawanna Railroad

SPECIFICATION REMINDERS

BRICK

Enameled.

Fire.

Ornamental.

Paving.

Porous.

Pressed.

Sewer.

CEMENTS

Domestic.

Imported.

Portland.
Garden City Sand Co., 188 Madison St., Chicago.

Utica.

CLOTHES DRYERS

Chicago Clothes Dryer Works, 65 S. Canal St., Chicago.

CONTRACTORS

General.
Clarence I. Wolfinger, 164 LaSalle St., Chicago.

DECORATIONS

Interior.

Iron.

Lincrusta Walton.

Marble.

Plaster.

Stone.

Wood.

ELEVATORS

Electric.
The Winslow Elevator & Machine Co., 96-100 N. Clinton St., Chicago.

Freight.

Hydraulic.
The Winslow Elevator & Machine Co., 96-100 N. Clinton St., Chicago.

Passenger.

Steam.

Water Balance.

FIRE BRICK

Garden City Sand Co., 188 Madison St., Chicago.

FIREPROOFING

Monier Construction.

Tile and Concrete.

Wire, Metal and Lath.

FLOORS

Hardwood.
Acme Parquet Floor Co., 4703 Cottage Grove Ave., Chicago.
E. B. Moore & Co., 37 Randolph St., Chicago.
E. R. Newcomb, 14 Monroe St., Chicago.

Marble.

Mosaic.

Parquetry.
Acme Parquet Floor Co., 4703 Cottage Grove Ave., Chicago.
E. R. Newcomb, 14 Monroe St., Chicago.

Polished Maple.

Rubber Tile.

Tile.

White and Yellow Pine.

GLASS

Ornamental.
Schuler & Mueller, S.W. cor. Madison and Canal Sts., Chicago.

Plate.

Prismatic.

Sheet.

Stained.

HEATING

Electric.

Furnace.
Robinson Furnace Co., 107 Lake St.

Steam and Water.
William A. Pope, 79 Lake St., Chicago.

Steam and Hot-Water Boilers.
Kellogg-Mackay-Cameron Co., 110 Lake St., Chicago.

Valves, Boilers and Radiators.
Western Valve Co., 43 W. Randolph St., Chicago.

INTERIOR FINISH

Clarence I. Wolfinger, 164 LaSalle St., Chicago.

IRONWORK

Doors.

Jail-Work.

Ornamental.

Shutters.

Stairs.

Structural.

LIGHTING

Electric.
Wagner-Bullock Electric Mfg. Cos., 1624 Marquette Bldg., Chicago.

Fixtures.

Gas.

Gas Machines.

MOLDINGS

Brick.

Composition.

Iron.

Marble.

Plaster.

Stone.

Wood.

MOTORS

Electric.
Wagner-Bullock Electric Mfg. Cos., 1624 Marquette Bldg., Chicago.

PAINT

ROOFING

Felt.

Iron.

Shingle.

Slate.

Tar and Sand.

Tile.

Tin.

SAND

White.
Garden City Sand Co., 188 Madison St., Chicago.

SASH LOCKS

Harlev Burglar Proof Ventg. Sash Lock Co., 92 La Salle St., Chicago.

STONE

Granite.

Indiana Oolitic Limestone.
Perry-Matthews-Buskirk Stone Co., Chamber of Commerce Building, Chicago.

Sandstone.

TERRA COTTA

Enameled.

Ornamental.

Porous.

TILE

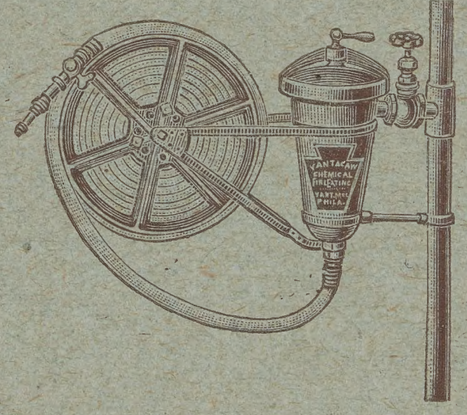
Opalite.
W. T. Carter & Co., 305 Dearborn St., Chicago.

VENTILATION

Fan System.
Garden City Fan Co., Chicago.

New Departure in Chemical Fire Extinguishers

The Yantacaw



Much more powerful and efficient than carbonic acid gas machines.
No periodical examinations and recharging.
No acid used, nor poisonous gas generated.
No danger from chemical to person or fabric.
Damage by water reduced to a minimum.
Made in various sizes capable of charging 12, 25, 50 and 100 gallons, or can be arranged to give continuous charged stream.
Sizes: 25 gallons, 14 ins. in height, and 100 gallons 36 ins. in height.

Send for descriptive Booklet.

Yantacaw Manufacturing Co., 809 Land Title Bldg., Phila.

PIONEER

FIRE-PROOFING COMPANY

1515 Marquette Building
CHICAGO

CONTRACTORS FOR FIRE-PROOFING OF BUILDINGS

MANUFACTURERS OF CLAY PRODUCTS

ESTABLISHED 1872 INCORPORATED 1890

ORR & LOCKETT HARDWARE CO.

CHICAGO.

71 & 73 Randolph Street.

MANUFACTURERS, WHOLESALE AND RETAIL DEALERS

Builders' Hardware

ART METAL-WORK OF ALL KINDS.

Cooling Rooms.

Mechanics' Tools.

Table and Pocket Cutlery.

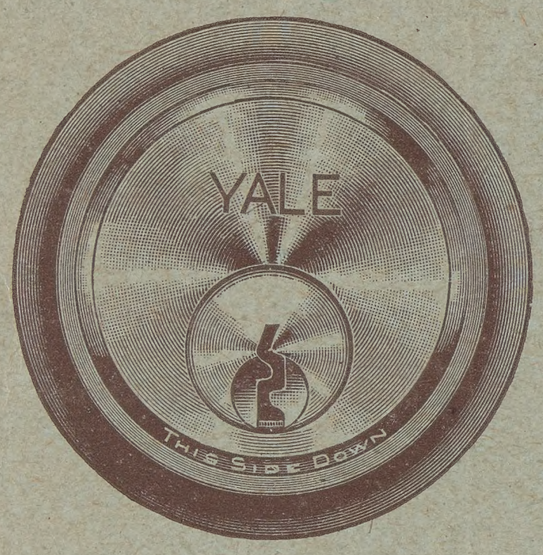
Our selection comprises THE BEST from all the leading factories, as well as our own, and our heavy purchases enable us to offer you these goods at prices which can not fail to please.

We have many specialties which we manufacture and control which can not be found anywhere else.

Orr & Lockett Hardware Co.

71 & 73 RANDOLPH STREET.

Telephone, Central 551.



The Yale Lock

with Paracentric Key affords the highest standard of security, and is made in hundreds of styles and sizes, adapted to almost every possible use, from a jewel-case to a prison door.

Little Brochures, "What is a Genuine Yale Lock," "Yale Night Latches," "Artist and Artisan," etc., will be sent on request.

The

YALE & TOWNE

Mfg. Company.

CHICAGO OFFICE:

131 Wabash Avenue.

YALE & TOWNE MFG. CO. STAMFORD CONN. U.S.A.
YALE
PARACENTRIC
50,000
PAT'D Nov. 2 1891. July 28 Aug. 11 1891.
PAT'D Nov. 2 1891. July 28 Aug. 11 1891.
PAT'D Nov. 2 1891. July 28 Aug. 11 1891.

IF YOU SPECIFY

SAMSON SPOT CORD

You can tell at a glance that no other Sash Cord is substituted. It is warranted to be of the best cotton stock, smooth finish and perfect braid.

SAMSON CORDAGE WORKS

BOSTON, MASS.

Aye, there's the Rub

The scuffle of feet that shows scratches on the varnished floor, unless it has been finished with our elastic, waterproof and durable

I. X. L. Floor Finish

TRADE MARK.

Write for Booklet

EDWARD SMITH & CO.

VARNISH MAKERS AND COLOR GRINDERS

45 Broadway, New York

59 Market St., Chicago, Ill.

PIERCE
OVAL GRATE
STANDS FOR PERFECTION
HOUSE-HEATING
BOILERS
Have proved safe and reliable in actual operation under the most varied conditions. Supply a mild, equal, health-giving warmth during even the severest weather. May be installed in old buildings as well as new. No dust or ashes in the living rooms of the home.
Write for illustrated catalogue.
Pierce, Butler & Pierce Mfg. Co.
Syracuse, N.Y., U.S.A.
New York, Boston, Philadelphia.